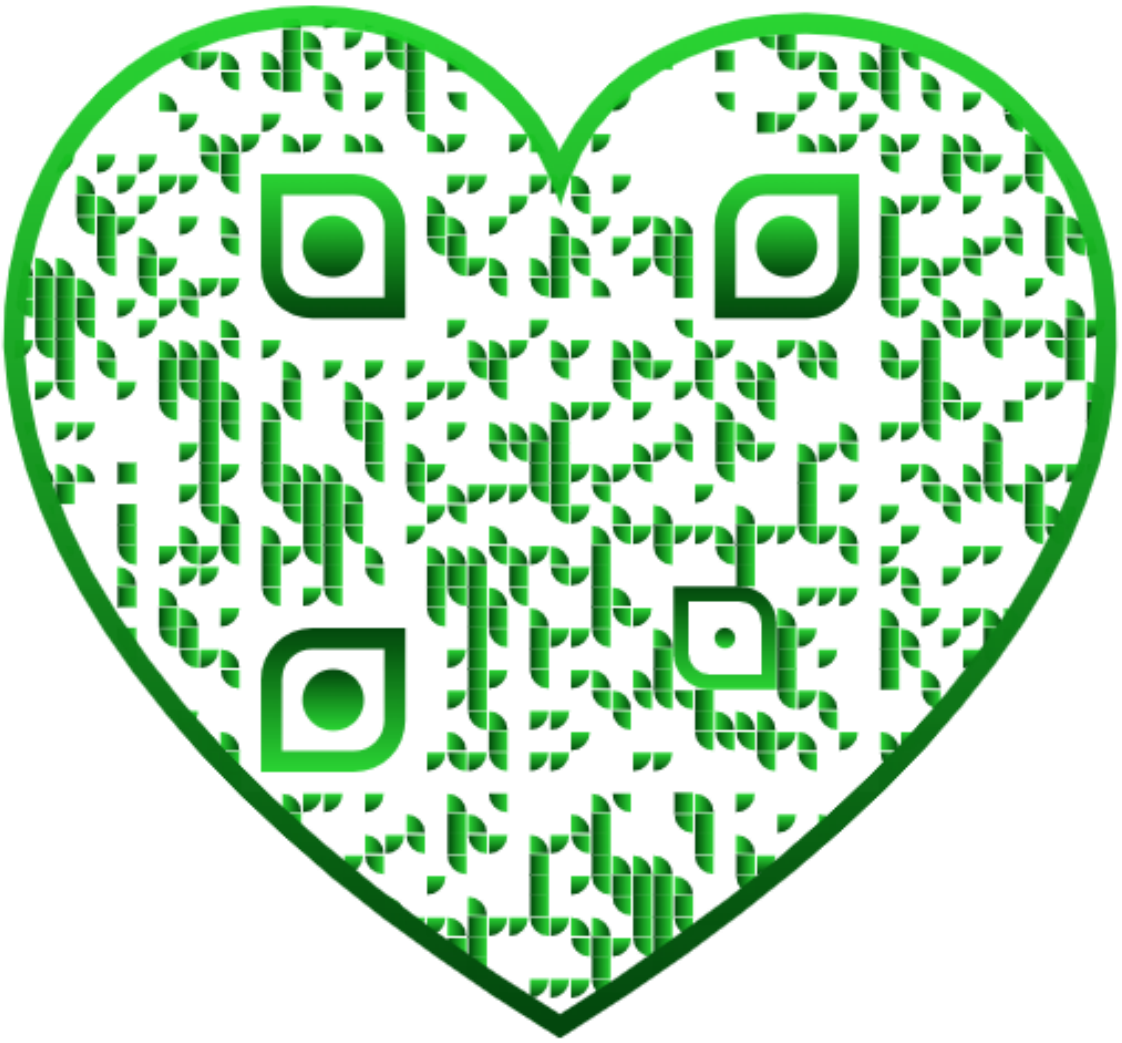
NME

2 March 2013 £2.40

DAVID BOWIE
SHOT EXCLUSIVELY FOR NME
February 2013, New York City

THE NEXT DAY
The first review
THE FULL STORY

9 770028 636277 09
US$8.50 | ES€3.75 | CN$6.99 www.nme.com
£2.40 2 MARCH 2013



drinkaware.co.uk for the facts

Jägermeister distributed in the UK by Cellar Trends Ltd. www.cellartrends.co.uk

magazinesdownload.com

DEEP FREEZE

ICE COLD SHOT

Jägermeister

IT RUNS DEEP

FARAH.CO.UK

AVAILABLE IN URBAN OUTFITTERS, HOUSE OF FRASER
AND SELECTED INDEPENDENT STOCKISTS

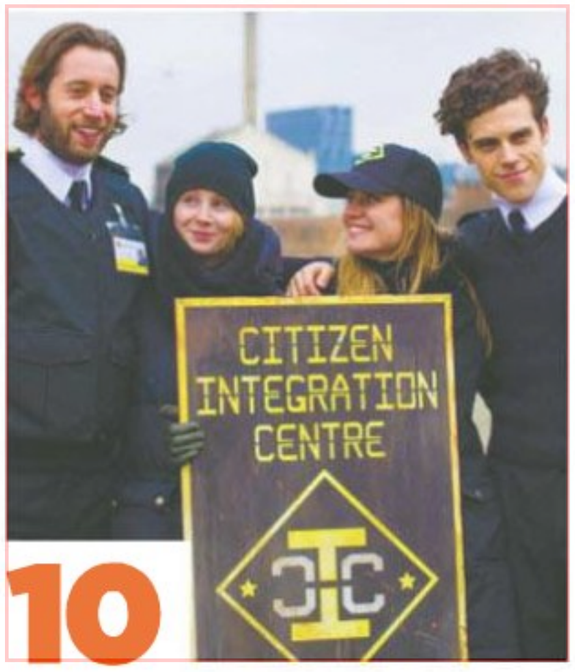
FARAH®
VINTAGE

PROUD FASHION SPONSOR

NME AWARDS 2013

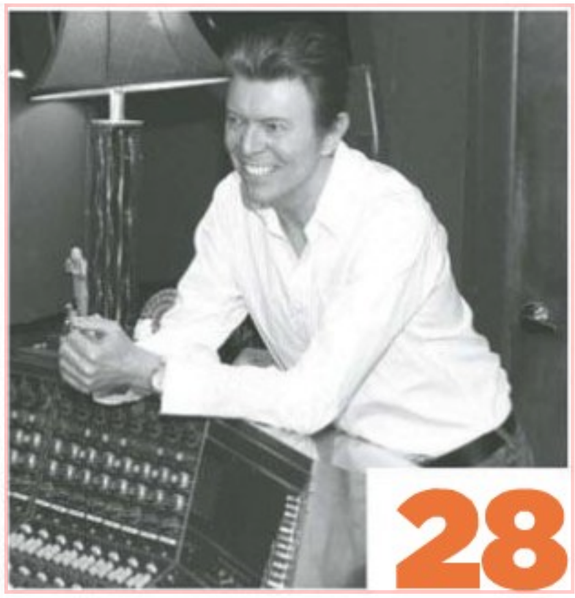
INSIDE THIS WEEK

2/3/2013



10

"YOU'RE CARTED OFF TO BE PROBED AND POKED, AND HAVE YOUR MIND WIPED"
SO NOAH & THE WHALE HAVE MADE A SCI-FI FILM



28

"IT ABSORBS HIS PAST AND MOVES ON, HUNGRY FOR MORE"
HOW SPECTACULAR IS BOWIE'S COMEBACK ALBUM? CLUE: VERY

34

"ARE THEY THE YEAR'S MOST EXCITING BAND, OR JUST THE BEST WEDDING BAND EVER?"
ASKING *ALL* THE BIG QUESTIONS ABOUT THE STRYPES

COVER: JIMMY KING

30

"I lost my shit last night. I still can't find it. It's probably still onstage"
ON TOUR WITH SWIM DEEP. CHECK BAGGAGE RECLAIM, GUYS

40

"THEY'RE THREE MINUTES AWAY FROM A LIVE SEX SHOW"
RYAN JARMAN'S NEW BAND ARE *DIFFERENT* FROM THE CRIBS

38

"I'M A FEMINIST, AND IF THAT OFFENDS YOU... FUCK YOU"
PISS OFF CHAUVINISTS, KATE NASH IS BACK

Plus

6 ON REPEAT
8 UPFRONT
16 PIECES OF ME
19 RADAR
22 FEATURES
36 REVIEWS
49 BOOKING NOW
50 GIG GUIDE
54 THIS WEEK IN...
55 CROSSWORD
56 FANMAIL
58 BRAINCELLS

8

"JUSTIN TIMBERLAKE: 'WERE Y'ALL AT THE BRITS?' SILENCE. 'FUCK *THEM* THEN'"
THE SUPERSTARS CAME TO TOWN. WHO BLEW OUR MINDS MOST?

SUBSCRIBE TO NME TODAY AND SAVE UP TO 38%*

Plus! **Print subscribers read iPad editions at no extra cost!****

Subscribe now at
WWW.NMESUBS.CO.UK/IMENL

Or call now on 0844 848 0848 quoting code 14W
Lines are open between 8am and 9pm, 7 days a week

** Pay just £19.99 every 3 months and save 38% on the full price when you subscribe by quarterly UK Direct Debit.
** Please note iPad editions are supplied to subscribers at no extra cost for the initial term of your subscription or for the first 12 months of a Direct Debit subscription. To access the iPad edition go to the app store and search for the NME app.

ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

YEAH YEAH YEAHS

Sacrilege

"It's extremely lo-fi," flamboyant singer Karen O recently said of Yeah Yeah Yeahs' imminent fourth album, 'Mosquito'. So you might expect the first single taken from it to be reminiscent of their tinny, chaotic beginnings, especially as she's made a big deal about the "shitty drum machine" and "shitty sampled keyboard" they used to make it. Turns out that what 'Sacrilege' actually sounds like is a massive surprise. It's not lo-fi, but it's not a completely new-look version of the band either. There's still Karen's trademark yelp as she exclaims "*In our bed!*" before every chorus, and Nick Zinner is back working his incredible guitar wizardry, letting improvised-sounding riffs twist and turn under his leader's polished sighs about "*falling for a guy*" with a "*halo round his head*". It's stripped back, sure, but only in the sense that a lot of what's happening in the track feels a lot more subtle than you'd expect. So far, so Yeah Yeah Yeahs. And then the gospel choir hits, backing up Ms O's demure cries. It takes the band to their most spiritual and unexpected climax ever. Forget what Karen's saying about the album for now (bands love to have a laugh), this track is New York City's finest art-punks returning with a pop. And boy, is it good.

Rhian Daly, writer

> ***It takes the band to their most spiritual and unexpected climax ever***

MYKKI BLANCO

Feeling Special

Blanco previews his 'Betty Rubble: The Initiation' EP with a minimal cut produced by San Francisco's Matrixxman. There's no Flintstones references here though, just an Alice-like trip into Blanco's own wonderland. "*Follow, follow, follow, me down the rabbit hole*", she rumbles over a lean beat. "*Shit so deep I'm feeling special*".

Siân Rowe, Assistant Reviews Editor

MARNIE STERN

Nothing Is Easy

The bubbly noise brat and shredder extraordinaire has smoothed the edges of her giddy racket on new album 'The Chronicles Of Marnia', so (ironically) it sounds a bit less like a lion and a witch humping in a wardrobe. No less fun, though, as the flashy, twinkling licks and tumbling rhythms prove.

Emily Mackay, writer

SUNLESS '97

Aurora

There are lots of brilliant things called 'Aurora'. The northern lights, obviously. Aurora, Illinois, hometown of Wayne from *Wayne's World*. Excellent. Now there's also this sweet synthy gem, as blissful as its first namesake and as chilled out as the second. Mellow house for when you're done partying on.

Kevin EG Perry, Assistant Editor, *NME.COM*

FAINTING BY NUMBERS

A Stone In The Ground

If Joe Goddard brings the fun to Hot Chip, it's Alexis Taylor who has the brains. The bespectacled one's latest project sees him team up with Kompakt's techno don Justus Köhncke for some delicate, romantic bleeps and pulses designed to move your prefrontal cortex in the same way Hot Chip move your feet. Downbeat but delicious.

David Renshaw, News Reporter

WOMAN'S HOUR

To The End

Woman's Hour is probably not the sexiest band name ever, given that it's the title of a Radio 4 programme. Then again, 'To The End' is the latest electro slow jam to aim at the gloomy ambience trademarked by The xx, who recently soundtracked a teen sex scene in *EastEnders*. Whatever turns you on, I guess.

Emelie Joy, writer

LULU JAMES

Closer

The 21-year-old Lulu James joins the breed of UK acts breathing new life into classic sounds on this new single. The synths run a similar pattern to the best remix of Candi Staton's 'You Got The Love' (the one by The Source, obviously) but her vocals re-inject soul not heard since that '90s heyday of UK dance.

Eve Barlow, Deputy Editor

BORN RUFFIANS

Needle

The new track by these Canadian quirkballs starts out like Fleet Foxes (cosmic lyrics and all), then goes a bit reggae, then sounds like Sting jamming with 'Graceland'-era Paul Simon. And despite this, you'll want to hear it again.

Dan Stubbs, News Editor

THE DOT

How We All Lie

No, this isn't the greatest tune anyone's ever heard. Even though, yes, it starts well, with Mike Skinner's experiments with housey bleeps, beats and piano lines that drift into nothingness when Robert Harvey's vocals kick in. BUT COME ON, it's thrilling to know The Streets man is tinkering. Amiright?

Tom Howard, Reviews Editor

JAWS

Friend Like You

At this rate, with so many brilliant Brummie bands doing the rounds, they're gonna need a bigger B-Town. Jaws' atmospherics and sweetly lazy melodies are more deliciously dazed than Peace, though just as summery and joy-inducing. Here they're reminiscent of the poppiest Cure moments with a shoegazey stoner snuggliness.

Duncan Gillespie, writer

Find more issues at magazinesdownload.com

REKORDERLIG
CIDER

BEAUTIFULLY SWEDISH

REKORDERLIG ARE PROUD TO BE THE OFFICIAL CIDER SPONSOR OF THE NME AWARDS 2013

drinkaware.co.uk
for the facts about alcohol

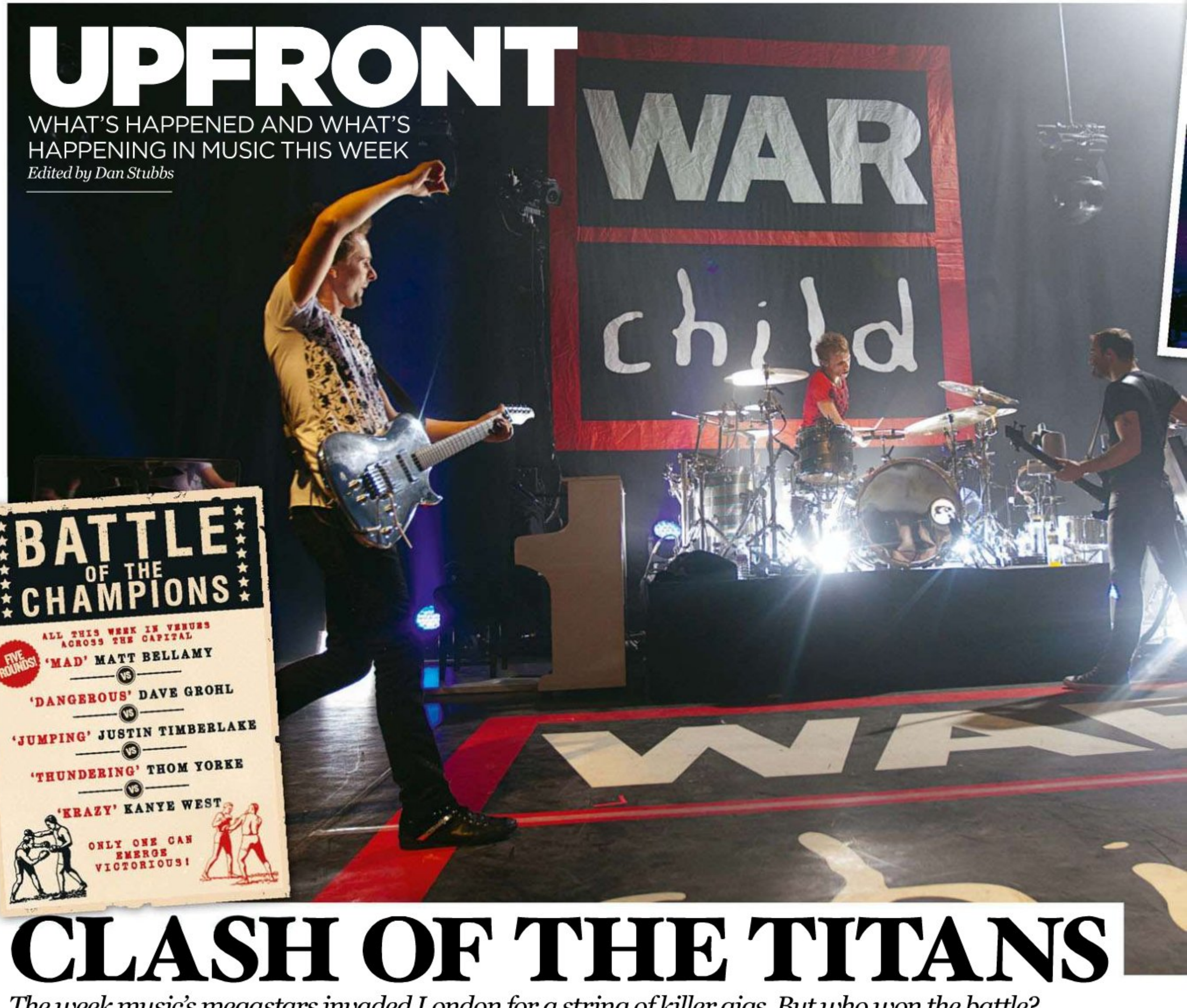
REKORDERLIG.COM

/REKORDERLIG

UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs



CLASH OF THE TITANS

The week music's megastars invaded London for a string of killer gigs. But who won the battle?

MAIN EVENT

Last week, a handful of music's biggest names descended on theatre-sized venues they could easily fill 10 times over: Muse on Monday, Dave Grohl on Tuesday, Justin Timberlake on Wednesday, Thom Yorke on Friday and Kanye West on Sunday (it was the NME Awards Tour on Saturday). The glut of miss-it-miss-out gigs was the combined effect of Wednesday's Brit Awards, London Fashion Week and general warming up for some big film and album releases. But who was best? Who wheeled out the finest guests? Who set off the most fireworks? What we want to know is, which act won the Clash Of The Titans?

MONDAY

MUSE

Venue: O2 Shepherds Bush Empire
Capacity: 2,000
Why did it happen? It was War Child's annual pre-Brits gig
Cost of ticket: £50
Cost of tout ticket outside venue: A slick photo ID system meant not a single shady bloke was shouting "buy or sell!" outside the Tube station, but a rabid fan offered *NME* £700 for a temporary identity theft
Length of set and number of tracks: 90 mins, 18 songs
What did they look like up-close? Punky
Guest stars: None
Celeb spots: Harry Styles, Rita Ora, Cara Delevingne
Best moment: At the climax to a mind-blowing 'Plug In Baby', Matt lobbed his silver guitar through Dom's bass drum, smashed up his amp with it and then threw it at Dom's head
Any pyro? Matt's sunglasses spelled out the lyrics to 'Madness' in dot-matrix LEDs
Treat for the fans: The first performance of 'Dead Star' since 2010
What Twitter said: @jameshobson: "A real feeling of returning to the 'good old days' before the lightshows and production took centre stage. Joyous & brutal"
What the crowd said: Daniel, 28, from Chile: "It's way better in a small venue – they were really interacting with the crowd"
How awesome was it? It was brain-fryingly brilliant. Proof that the band with the world's largest pyrotechnic budget have all the fireworks they need right there in their fingertips

TUESDAY

DAVE GROHL'S SOUND CITY PLAYERS

Venue: The Forum
Capacity: 2,300
Why did it happen? Promotion of *Sound City*, Grohl's loving documentary on a legendary but now defunct LA studio
Cost of ticket: £65
Cost of tout ticket outside venue: £70
Length of set and number of tracks: 150 mins, 26 tracks
What did they look like up-close? Gnarly
Guest stars: Krist Novoselic, Pat Smear, Rick Springfield, Rick Nielsen, Lee Ving of Fear

Muse go back to basics *sans* pyro at Shepherds Bush Empire

ANDY WILLSHER, AMY BRAMMALL, GETTY, DEAN CHALKLEY, JOEY MALONEY, REX, JORDAN HUGHES

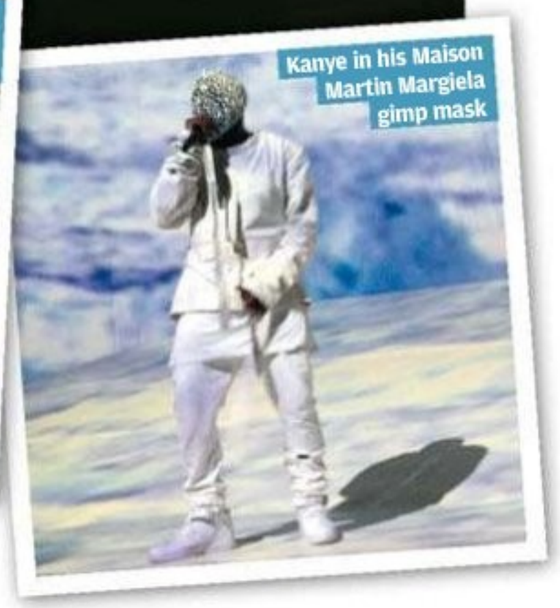
WEDNESDAY
JUSTIN TIMBERLAKE

Venue: The Forum
Capacity: 2,300
Why did it happen? A post-Brit Awards party for all those Trousersnakers out there. You know who you are
Cost of ticket: £50
Cost of tout ticket outside venue: £120
Length of set: 90 minutes, 16 tracks
What did he look like up-close? He cut a rug in a tux and an open-necked shirt like he was Frank Sinatra's grandson. Has he had his hair chemically straightened?
Celebrity spots: Justin Bieber, JLS, Tom Jones, Jessica Biel, Gemma Arterton
Best moment: Timberlake covering INXS' 'Need You Tonight'
Any pyro? A good old-fashioned spotlight
Treat for 'the fans' The bit where he said, "Were y'all at the Brits?" Silence. "Fuck *them*, then"
What Twitter said: @Christiana1987: "Justin Timberlake... this piece of premium vanilla has stolen my heart"
What the crowd said: Rebecca, 26, London: "I've never seen him before. It was amazing. I am well in love. I bet you are too..."
How awesome was it? Totally awesome. The guy did the shovel and the room swooned like they were in a Lynx ad. While his new album 'The 20/20 Experience' may not restore your vision, his ability to conduct a full band, MC, holler that smooth falsetto, and bust out all the moves is flawless

FRIDAY
ATOMS FOR PEACE

Venue: Oval Space
Capacity: 1,000
Why did it happen? Stripped back series of album launch events in London, Berlin and Paris for the new Atoms For Peace album
Cost of ticket: £30
Cost of tout ticket outside venue: Not a single dodgy bomber-jacketed fella in sight
Length of set: Two hours
What did he look like up-close? Beardy and pony-tailed
Celebrity spots: A balcony safely tucked away up in the rafters meant celebs were strictly off limits. But we did see Ultraista's Laura Bettison throwing some shapes with Radiohead artist Stanley Donwood
Best moment: Thom Yorke's sultry rendition of 'The Eraser'
Any pyro? No, but a fancy lightshow
Treat for 'the fans': Limited-edition screen prints were dished out after the show
What Twitter said: @Ovalspace: "2nite was electric! What a privilege to see the band in all their glory at such an intimate venue"
What the crowd said: Colin, 28, London: "Hearing the new stuff in such a small space was fucking exciting. It really felt like I was watching a legend"
How awesome was it? Aside from a couple of wonky noise freakouts it was a lush mix of 'The Eraser' and Atoms For Peace at their best

Celeb spots: Grohl fanatic Simon Pegg
Best moment: Dave finally taking lead vocals for the set-closing cover of Cheap Trick's pop-rock classic 'Surrender'
Any pyro? Only Lee Ving from Fear's scorched-earth vocal cords
Treat for 'the fans': Dave Grohl on drums and Krist Novoselic on bass for the first time in the UK since, well, you know...
What Twitter said: @SimonPegg: "Holy Shit! Two thirds of Nirvana!!!"
What the crowd said: Lotta, 30, Sweden: "My eardrums just came. It was ridiculous"
How awesome was it? A slow opening featuring a hell of a lot of mid-tempo rock failed to set the pulse racing, but Lee Ving's arrival cranked up the speed and the adrenalin. Even Rick Springfield can rock if Foo Fighters are his backing band, and Taylor Hawkins singing 'I Want You To Want Me' with Cheap Trick guitarist Rick Nielsen was joyous



SUNDAY
KANYE WEST

Venue: Hammersmith Apollo
Capacity: 5,039
Why did it happen? An add-on to his usual London Fashion Week visit
Cost of ticket: £65
Cost of tout ticket outside venue: £40
Length of set: 90 minutes, 22 tracks
What did he look like up-close? Like a mental patient – he wore a straitjacket. And a yeti mask. And a diamond-encrusted gimp mask
Celebrity spots: Football player Ashley Young, Kano, Frank Ocean, Tim Westwood, Rizzle Kicks, Jessie Ware, Nick Grimshaw
Best moment: The beginning of 'Jesus Walks', when the screens showed swirling clouds and all of a sudden we were watching the Ascension of Christ. There is a Messiah complex going on here
Any pyro? Snow – *actual snow* – sprinkled over the audience at one point, and he likes a good smoke cannon does Kanye
Treat for 'the fans': His remix of Chief Keef's 'I Don't Like'
What Twitter said: @Pottage 94: "That was the best thing I have ever seen or will see"
What the crowd said: Marlon, 27, Peckham: "Bit annoyed he didn't play any of the 'Watch The Throne' shit, but it was a good show and his masks were sick"
How awesome was it? One of the oddest hip-hip shows ever, it was self-indulgent, visually stunning and packed with bangers

AND THE WINNER IS...
MUSE

OF THE FIVE acts playing this week, Muse have gone furthest down the stadium-titan road. But this week's stripped-back show seemed to remind even Muse themselves that they are, at heart, a kick-ass rock'n'roll band. "[On the next] tour we're trying to reach out and be closer to the fans," said Matt Bellamy after the gig. "We have got to get out there, shake hands... and I might do some stagediving!"

Find more issues at magazinesdownload.com

Find more issues at magazinesdownload.com

NEWS OF THE WEIRD
FROM THE NME NEWSROOM

QUACKING NEWS
Tuomas Holopainen, keyboardist in Scandinavian metal band Nightwish, wants to release a solo album inspired by Scrooge McDuck. Here's hoping it includes a thrash version of the *Ducktails* theme tune.

TAKING THE PIST
BBC 6 Music apologised for playing Jimi Hendrix's version of 'Hey Joe' just after a news report on Paralympian athlete Oscar Pistorius and his late girfriend Reeva Steenkamp. Its lyrics? *"Hey Joe, where you going with that gun in your hand?/I'm going out to shoot my old lady".*

Willie lets it all hang out in Rio

BIG KANYE STYLE
Will Smith took time out from thrusting his kids in our faces and reportedly hopped in the studio with Kanye West on a trip to Rio. Let's hope they found time to record amid chilling out, maxing and relaxing all cool.

BIG WILLIE STYLE
Chubby Checker has his knickers in a 'Twist' over an app that estimates the size of a man's erect penis based on his foot size. He's suing the makers of – oh yes – The Chubby Checker.

Cameron: "I love Take That, me"

IN AT NUMBER 10
David Cameron is in the latest One Direction video. Even though it's for charity, "You should be running the country, stop dicking around with boybands" seems a fair response.

FOREVER YOUNG

*When **Noah & The Whale** said they were making a dystopian sci-fi film, we sent **Ben Hewitt** along to make sure they were joking. They weren't...*

Teenland is a grim place, alright: a desolate wasteland of bleak streets and decrepit buildings. There's only one splash of colour, and that's on a raggedy red banner bearing the manifesto 'OUR LAND OUR RULES'.

But what comes next is even worse. Once you're done with adolescence, you're carted off to the Citizen Integration Centre to be probed and poked, and to have your mind and memories wiped out. Adulthood beckons, whether you want it to or not...

Suffice to say, Noah & The Whale aren't the first name that springs to mind when you think of dystopian science-fiction. But today, *NME* is inside a freezing east London warehouse buzzing with actors, cameras, props and film crew, watching frontman Charlie Fink direct the as yet untitled short flick that will coincide with the release of their fourth album, 'Heart Of Nowhere'. Inspired by the teenage rebellion of cult classic *Over The Edge* (also one of Kurt Cobain's favourite movies and the basis for the 'Smells Like Teen Spirit' video) and ace Swedish vampire film *Let The Right One In*, Charlie's universe sees adolescents dumped in Teenland aged 13, and left kicking their heels until they're mature enough to move on to adulthood.

> ***"I was worried the extras would call me an arsehole"***
> CHARLIE FINK

"I wanted to make a sci-fi coming-of-age movie," he explains. "I'm wary that sounds... silly. But it's not. It's got real characters. At its base, it's a story about a band's last gig. But it's slightly complicated because it's in this heightened-reality world where teenagers are separated from society until they're considered mature enough to re-enter. That's why it's the last show: it's deemed that two of them are meant to leave."

Expect a different beast from the last film Charlie directed, then, which accompanied 2009's second album 'The First Days Of Spring'. Where that film "had no dialogue and was essentially a 50-minute music video", this one's a standalone piece that they're hoping to enter into short film festivals, and only features a couple of tracks from the LP. Cast members include bright young thesp Bill Milner (*Son Of Rambow* and *X-Men: First Class*) and today the warehouse is swamped with dozens of Noah fans as extras.

"I was worried because filming is a tough gig," grins Charlie. "They were huddling around a radiator in a freezing warehouse, and when I went up to them to say thanks I thought they'd say 'You arsehole'."

There'll be cameos for the band, too. Today, *NME* watches as Charlie drills instructions to drummer Mike Petulla and bassist Matt 'Urby Whale' Owens, who are moonlighting as security guards. "Urby's annoyed that I've already had a bigger role than him," brags Mike.

Charlie makes like Steven Spielberg on set

"Let's see who steals the scene," replies Urby. "I started the Method acting a fortnight before, like I promised Charlie I would, and it's really paid off."

The film doesn't have a firm release date yet, but it may be screened at the residency the band are starting at the Palace Theatre in London in April – which will also showcase the album ahead of its May 28 release. "The album has a nostalgia to it," says Charlie, revealing how the two projects overlap. "A lot of the stories are about looking back at being a teenager. There's a melancholy to it, but hopefully in the best way."

Musing on the film's theme, he concludes: "You can live a Peter Pan lifestyle, being a musician. You meet people on the road who are way too old to be kids, but they still act like it, and that's kind of cool... only that's what Michael Jackson tried, and it didn't really work out for him..."

On-set tea breaks are strictly enforced

ANGUS YOUNG, CORBIS, ANDY WILLSHER

Should the day job go wrong, Urby (left) and Charlie now have all the kit for a new career

Talking Pictures

Three more album-and-film combos

KATE BUSH

THE ALBUM – 'THE RED SHOES' (1993): Bonkers and brilliant album inspired by the 1948 film of the same name, about an obsessed ballet dancer who can't kick off her red pumps.

THE FILM – *THE LINE, THE CROSS AND THE CURVE*: Co-starring Miranda Richardson and Lindsay Kemp – Kate's own dance teacher – the singer is hoodwinked into donning red ballet slippers which she can't remove (sound familiar?). She later dismissed it as a "a load of bollocks".

Kate and her red shoes

Teen anguish in *Scenes From The Suburbs*

ARCADE FIRE

THE ALBUM – 'THE SUBURBS' (2010): Sprawling, ambitious masterpiece from Montreal's finest.

THE FILM – *SCENES FROM THE SUBURBS*: Spike Jonze-directed 30-minute tale in which a bunch of teenagers find themselves in suburban streets under military rule.

PLAN B

THE ALBUM – 'ILL MANORS' (2012): In which Ben Drew bid adieu to mum-friendly plastic soul and plumped for gritty snapshots of violence, deprivation and David Cameron-baiting instead.

THE FILM – *ILL MANORS*: More inner-city bleakness as eight youngsters battle for survival in a crime-and-poverty-ravaged corner of London. Much better than *The Sweeney*.

WATCH THE NME AWARDS LIVE ON NME.COM!

TUNE IN WEDNESDAY 27

For the first time ever, you won't need to wait a few days to watch the action from the NME Awards. Instead you can view it all online AS IT HAPPENS:

- **Every jaw-dropping performance from all of your favourite bands**
- **Every big star interviewed on the red carpet**
- **Every acceptance speech so you won't miss anyone's moment of glory**

It'll be like you're in the room! Join us live on *NME.COM* on February 27. It's going to be bloody brilliant.

The Vaccines pick up the Best New Band award in 2012

2012 host Jack Whitehall accepts the Best TV Show award for *Fresh Meat*

NME Awards 2012: Faris and Florence perform 'Still Life' together on the night

"THERE ARE OTHERS LIKE YOU. YOU'RE NOT ALONE"

***Carl Barât** knows what it feels like to be overwhelmed by depression – and how talking to friends and family can help*

With his long-time Libertines bandmate and friend Pete Doherty in 2010

For the last decade, Carl Barât has been one of the UK's most famous and best-loved rock stars, revered for his work with The Libertines, Dirty Pretty Things and his solo career. But as someone who has experienced depression, he knows more than anyone there's no point struggling and trying to deal with it on your own. While listening to the music you love can be a great comfort, it's no substitute for talking things through with someone. Because Carl's friends and family made the small step of starting a conversation with him, they were able to support him and help him confront his problems. So if you know someone who is going through a rough patch, reach out to them, keep in touch, and carry on doing the things you've always done. It all helps, as Carl will tell you...

"I was deeply depressive and unhappy for years. I feel it's something you've got to live with, but it's really important to realise that there are other people like you. You're actually not alone, and that helps you confront it, tackle it and fight it.

"My sister was probably the first person that helped me, about 10 years ago. She suffered from it for a bit as well: all of our past issues and traumas started coming out in the wash when she hit her mid-20s. We were able to unravel it and talk about it together, thrashing it out. A lot of it was drunken and extreme, and a lot of it was sombre and calm, but it managed to expel the demons. Talking definitely helps.

"By helping her out, I saw the similarities between the two of us. It was only recently that I realised it was depression – I'd spent years just being tortured and brooding. Mood-swinging, almost. Just talking to someone about it is the first step – for the encouragement and the support. And don't be offended by someone shrugging you off, because often, that can be a cry for help. Just seeing another person or having a distraction can be helpful. You should definitely be open-minded to people you think might be depressed, and definitely don't be scared to talk to them directly. That's the main thing: to not be scared of confronting it, and reaching out to people who know about this shit.

The guitarist has found people he can turn to

"The first time I went to therapy, I was told to go and sort myself out as I was just out of it. I was drinking and taking drugs at a sort of suicidal level, and it was my best and wisest friends who could really spot that. They'd say, 'Fuck man, you've got to get some help. You've got a choice of living life like this or not.' That's one of the most important things – knowing that there are choices, and you don't have to suffer like that.

"My managers have been good, too. They've all set me up with somebody different, and someone talking to you is really helpful – otherwise, I would have met a sticky end a long time ago, for sure. So many people do skirt over it and just say 'Uh-huh, OK', and don't understand – that isn't helpful."

Carl goes it alone onstage

> ***"Just talking to someone is the first step"***
> CARL BARAT

"Now, my girlfriend is the first person I go to – she understands it. It helps to be honest with yourself and those around you, and to say how you're feeling and where you're at. And obviously it really helps to have someone who is understanding and appreciative of that. And when you're having a shit day, ideally you just need to calm down and remember it's not as bad as you think it's going to be. It will pass, and there are certain processes you've learnt from other people with depression or therapy to help guide you through it. That's what you need to remember – the sun does come up again..."

So there you have it: proof that nothing beats the support of friends or family members. And if you think someone close to you is bottling it all up, don't wait around. Ask them how they're feeling. Get out to a gig together. Start the conversation. If they know you're willing to listen, it'll make all the difference to them. Find out how to start your conversation today at *time-to-change.org.uk* or tweet with the hashtag #timetotalk.

it's time to talk. it's time to change
let's end mental health discrimination

ROGER SARGENT, RICHARD JOHNSON

Find more issues at magazinesdownload.com

Damon and Noel at the Brit Awards: could a duet be on the cards?

BRITPOP WARS? WHAT BRITPOP WARS?

Damon and Noel's latest snap together confirms they have become the unlikeliest of best buddies

Back in 1995, War Child united the rival factions of Britpop – Blur and Oasis – on the 'Help' album. Last week, they pulled off the same trick, taking one-time sworn enemies (and latter-day chums) Damon Albarn and Noel Gallagher to the Brit Awards, where the charity picked up a Special Recognition award.

"They are terrific company," says Ben Knowles, co-founder of War Child. "Having a running commentary on the show from two of the smartest, funniest men in British music history made it not only a historic one for War Child but a hilarious one too." The pair reportedly spent the evening taking the piss out of the performers on stage, Albarn shouting "Fuck off" as Harry Styles bounded onstage and Noel admitting he hadn't heard of any of the winners. "I mean, who the fuck is Ben Howard?" he said later. Excitingly, he also said of Albarn, "I could see us collaborating in the future."

Albarn picked up the award on War Child's behalf, saying, "War Child changes people's lives. Here's to another 20 years."

TALKING HEAD

STEP AWAY FROM THE WEBCAM!

Meme-led hit 'Harlem Shake' is killing music, says NME.COM Editor ***Luke Lewis***

Have you made a wacky 'Harlem Shake' video yet? If so, kill yourself. Oh, it was quite amusing back in the early days – and such is the velocity at which memes travel, by 'early days' I mean the start of February. But now? It's the naffest thing imaginable, the stuff of endless lame references on the part of mainstream types desperate to show they 'get' social media. Even the *A Question Of Sport* crew have done the 'Harlem Shake', which is all the evidence you need that this thing has both jumped the shark AND nuked the fridge.

It's possible you have no idea what I'm going on about. A 'Harlem Shake' video is one that begins with someone dancing alone, often in a place of work, and being ignored. Then it jump-cuts to everyone in the frame going mental. I know, right? Hahahahaha.

Thousands of these things are being uploaded every day. Altogether they have been viewed half a billion times. It's the biggest web craze since 'Gangnam Style', and appeals to precisely the same kind of clown. You know the type. He's to be found in every office/classroom/campus, the kind of bozo who calls himself Bantonio Banteras and wears a Morphsuit to V Festival.

So why are we writing about it? You should care, because viral videos have broken out of the YouTube ghetto, and have started impacting the music industry in a big way. The titular 'Harlem Shake' song by Baauer (aka Brooklyn's Harry Rodrigues) – the soundtrack is an essential part of the meme – is currently at the top of the Billboard Hot 100 in the US, thanks to a new way of determining the chart. For the first time ever, YouTube views count. It's only a matter of time before the UK's official charts follow suit.

The 'Harlem Shake' meme. Hilarious. Not

Why? Because this sort of thing is now a key revenue stream for the music industry, since labels can sell ads in front of the videos. Even if Psy never sold a single download, he'd be a multi-millionaire on the back of his YouTube plays. In the '80s, video supposedly killed the radio star. Now web culture is steamrollering everything. Who needs to be A-listed on Radio 1 when you can find fame via Vevo?

The roots of this trend were laid down last year. It's striking that last year's biggest pop hits – Gotye's 'Somebody That I Used To Know' and Carly Rae Jepsen's 'Call Me Maybe' – had both spawned online memes before they became radio airplay mainstays. Something similar happened with Skrillex. He's not released an album so why is he so famous? The fact he is the star of millions of LOLsome photo mash-ups and GIFs is part of the answer.

Where is all this leading us? Nowhere good. A pop chart dominated by zany memes would be a tragic, impoverished thing. What have we got to look forward to? Keyboard Cat teaming up with Cat Power? Dramatic Chipmunk duetting with Chipmunk? 'Chocolate Rain' for Christmas Number One? When I see the future of pop I see Grumpy Cat stamping on a human face forever. Enough. It's time to make a stand against internet buffoonery.

PA PHOTOS

Find more issues at magazinesdownload.com

THE BEST OF NME VIDEO.COM THIS WEEK

CRIBBED FOR YOUR PLEASURE
http://ow.ly/hOpSE
The Cribs tell the story behind new single 'Leather Jacket Love Song'.
CLICK: 2.21 – Ryan on the lack of love that inspired this love song.

MOSHPIT OF THE WEEK

BEHIND CLOSED DOORS
http://ow.ly/hOd8n
Backstage at the NME Awards Tour with Django Django, Miles Kane, Palma Violets and Peace.
CLICK: 1.41 – See the view from the Palmas' stage.

TOP OF THE POPPERS
http://ow.ly/hQFLp
Brett and Mat from Suede on writing, recording and filming the video for 'Animal Nitrate'.
CLICK: 2.00 – "We jumped around like coked-up lunatics," says Brett.

ANT & DECKS
http://bit.ly/13fLz9I
Jamie Reynolds from Klaxons is making a documentary about Adam Ant. They tell us why.
CLICK: 1.45 – Adam talks about the time he fell off the stage.

PHOENIX RISING

Phoenix have hit festival headliner status, so why are they worried about following up 2009's 'Wolfgang Amadeus Phoenix'? Can champagne and Michael Jackson's mixing desk come to the rescue?

Phoenix frontman Thomas Mars might not be entirely sure what the French quartet's new album 'Bankrupt!' is about – but he knows what it isn't. It's not political. It isn't about the global economic crisis. It's not just dance music. Or pop music. Or rock music. "We're the opposite of a band that has a message," says Mars, talking to *NME* during a visit to Berlin. "There's no... statement, just a chemical reaction between us. I'm not sure what this album *is* really. I'm not sure if it's a big shark or a little fish in a bowl."

Until 2009 the French four-piece were small fry, albeit small fry that could really work a scarf and blazer combination. Their 2000 debut 'United' spawned two cult hits, 'If I Ever Feel Better' and 'Too Young' (the latter given another breath of life following its inclusion in Mars's wife Sofia Coppola's *Lost In Translation*). 'Long Distance Call' from 2006's 'It's Never Been Like That' did OK too. But it was their fourth album, 2009's 'Wolfgang Amadeus Phoenix', that took them to the big league, thanks to a fuller, poppier sound and the massive singles 'Lisztomania' and '1901'. They collected a Grammy for Best Alternative Album, achieved gold sales of 205,000 copies in the US and have suddenly found themselves headlining festivals – including this year's Coachella, alongside The Stone Roses, Blur and Red Hot Chili Peppers.

But 'Wolfgang...' has cast a big shadow. Guitarist Christian Mazzalai felt the pressure of following it up so much that he eventually locked the Grammy in his basement. "We didn't want to seem like we were making the same album again," says Mars. "'Wolfgang Amadeus Phoenix' became the code-word for the album *not* to do."

The quest to do something – anything! – different took Mars and the rest of the band (Mazzalai, bassist Deck D'Arcy and second guitarist Laurent Brancowitz) first to the Beastie Boys' Oscilloscope Laboratories, New York, then back to France, where they worked at Motorbass Studios with Phillipe Zdar – friend, producer and member of French house duo Cassius. Mars credits Zdar with bringing warmth, emotion

DON'T BUY THIS ALBUM...

Inspired by 'Bankrupt!', here are five more albums with buzzkill titles

DAFT PUNK 'HUMAN AFTER ALL'
Having convinced us all that they were, in fact, chrome-helmeted droids from the planet electro-disco, Daft Punk changed their minds with the 2005 follow-up to 2001's 'Discovery'. And no-one bought it.

DE LA SOUL 'DE LA SOUL IS DEAD'
The smashed flowerpot on the cover of their 1991 album confirmed that the NY hip-hop group had killed off the 'daisy age' sound of 1989's '3 Feet High And Rising'. And with it, everything that made them fun.

JEFFERSON AIRPLANE 'THE WORST OF JEFFERSON AIRPLANE'
Don't be fooled – this is actually the San Francisco psychedelic band's 'Best Of' album, released in 1970. If you do enough brown acid, the gag eventually becomes funny.

APHEX TWIN '26 MIXES FOR CASH'
Richard D James probably couldn't sound less like a money-grabbing sell-out but he pretended this 2003 remix compilation was actually done purely for the readies.

TEENAGE FANCLUB 'BANDWAGONESQUE'
In 1991 the Scottish indie band stuck a crudely drawn great big bag of cash on the cover of their much-loved second studio album proper, just in case the hilarious joke wasn't already clear enough.

Phoenix: (l-r): Laurent Brancowitz, Deck D'Arcy, Christian Mazzalai, Thomas Mars. (Below) The 'Bankrupt!' sleeve

on eBay, haggling down the price from $31,000. The band liked the idea of working with a proper pop history artefact (one that they'd assumed would be snapped up by a memorabilia collector), and the working title of the record was 'Original Thriller'.

As the champagne flowed and the songs were formed, 'Original Thriller' became 'Bankrupt!'. The title has nothing to do with money – or splashing out on vintage mixing desks – and Mars is wearying of its connotations. "We're already getting all these financial questions, it's very awkward," he says.

But as with 'Wolfgang Amadeus Phoenix', they aren't afraid to confuse people – Mars previously compared the naming of the last record to "drawing a moustache on the Mona Lisa". "We just like that the title creates more questions than answers," he says.

If the title hints at unease, there's a strange sense of things not being quite right musically and lyrically too, whether it's the sad cry of "*I'd rather be alone*" on opener 'Entertainment', or the story on 'Bourgeois' about losing your mind on a cruise ship ("*Bourgeois, why would you care for more?*"). 'Drakkar Noir', a glossy '80s-sounding track that zips along like Daft Punk on the *Drive* soundtrack, is named after a men's cologne once lusted after by frat boys. It is, says Mars, "a song about mediocrity".

Mars can't quite put his finger on what's changed in their sound. "There is definitely something more... aggressive that wasn't there before," he says. "I have a friend that likes our music but he thought this album was too angry. It made him upset."

THE DETAILS

TITLE
'Bankrupt!'
PRODUCER
Phillipe Zdar
RELEASE DATE
April 22
STUDIOS
Oscilloscope Laboratories, Motorbass Studios
TRACKLIST
'Entertainment'
'The Real Thing'
'SOS In Bel Air'
'Trying To Be Cool'
'Bankrupt!'
'Drakkar Noir'
'Chloroform'
'Don't'
'Bourgeois'
'Oblique City'

Despite all the new fans they've found, it's the comments of friends and the worries of the band that cut through. "We could do stupid things with 'Bankrupt!' and we'd still get people to listen to it one or two times, Mars says. "But the pressure came from our friends. People said, 'Make it more like that song!' You come out of the studio and instantly compare it to the other one or think, 'Shit, it doesn't sound as good.'" They shouldn't worry. When lead single 'Entertainment' dropped last week, popular opinion was that it was well worth the wait.

As well as the record, due out on April 22 on Atlantic, there's April's headline set at California's Coachella to think about, then top-of-the-bill slots at Primavera Sound and T In The Park. "We're very..." He pauses. "Uhhhh, I'm not sure what to say. We're not scared about Coachella but we feel a lot of pressure. New Order play on Saturday and it doesn't make any sense to me. I want to switch with them!" To add to their bewilderment, their friends have again been joking that Phoenix headlining these events is all an elaborate prank. On the strength of 'Bankrupt!, Phoenix will be the ones laughing.

Ashes to smashes: Phoenix's Thomas Mars onstage in Berlin, 2009

WORDS: SIAN ROWE

THE NME CHART

1	18	**IMAGINE DRAGONS** 'IT'S TIME'	*Interscope*
2	4	**DEPECHE MODE** 'HEAVEN'	*Mute*
3	12	**FOALS** 'MY NUMBER'	*Warners*
4	6	**MUSE** 'SUPREMACY'	*Warners*
5	14	**SWISS LIPS** 'DANZ'	*Epic*
6	9	**ALT-J** 'MATILDA'	*Infectious*
7	10	**THE BLACK KEYS** 'SISTER'	*Nonesuch*
8	11	**THE COURTENEERS** 'LOSE CONTROL'	*Polydor*
9	16	**DJANGO DJANGO** 'WOR'	*Because*
10	17	**HAIM** 'DON'T SAVE ME'	*Polydor*
11	1	**HURTS** 'MIRACLE'	*RCA*
12	5	**JOHNNY MARR** 'UPSTARTS'	*Warners*
13	19	**MILES KANE** 'GIVE UP'	*Columbia*
14	20	**MUMFORD & SONS** 'WHISPERS IN THE DARK'	*Island*
15 NEW		**STEREOPHONICS** 'INDIAN SUMMER'	*Stylus*
16	7	**TOM ODELL** 'CAN'T PRETEND'	*Sony*
17	8	**THE 1975** 'CHOCOLATE'	*Dirty Hit*
18	2	**BASTILLE** 'POMPEII'	*EMI*
19	8	**BIFFY CLYRO** 'BLACK CHANDELIER'	*14th Floor*
20 NEW		**EVERYTHING EVERYTHING** 'DUET'	*Sony*

NME RADIO
Hear the chart rundown first every Monday at 7pm on NME Radio
NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

NME EXTRA WIN PALMA VIOLETS TIX + CONVERSE BOOTS!

Things are set to get very messy indeed when Palma Violets play the next round of Converse Gigs at London's legendary 100 Club. It's bound to be a chaotic, sweaty night when the group take to the stage to play favourites from their debut album '180', which got a whopping eight out of 10 when reviewed in this mag recently. On the evening the Palmas will be supported by *Radar* favourites Splashh and MT, which means it'll be a memorable evening. Converse are giving away four pairs of tickets to the gig on March 4 along with a pair of classic Converse Chuck Taylors for each winner, so you can get down and dirty with Palmas in style.

"Free stuff! Yay!"

GENE GLOVER

TO ENTER
Go to your smartphone's app store and type in "QR reader". Download and launch the QR reader, then scan the QR code on this page. You will automatically be redirected to lots of exclusive *NME* features, info and video footage. Mobile network and/or wi-fi charges may apply. If you haven't got a smartphone, head over to *NME.COM/win*.

Pieces Of Me

BRETT ANDERSON

The Suede frontman on the Sex Pistols' "musical terrorism", 15-minute bunk-ups and why Savages kick ass

My first album
SEX PISTOLS – 'NEVER MIND THE BOLLOCKS...'

"When punk first happened I was nine years old, so I wasn't at the vanguard of the scene. I lived in Haywards Heath, so everything filtered through to the suburbs slowly and punk made its way down there a few years later. It was such a vastly iconoclastic and powerful movement that it even affected kids at school. I ran down to this dodgy market that sold LPs and food mixers and things, saved up my money from my paper round and bought 'Never Mind The Bollocks...'. I'm really proud that that was my first record; it's such an amazing piece of musical terrorism that's aged incredibly well."

My first gig
NEW ORDER, BRIGHTON

"It was around the time of 'Power, Corruption & Lies', in '83/'84. It was an interesting introduction to live music since a lot of their sound isn't completely organic – they use a lot of sequencers and synthesizers. It was an amazing experience, but I don't think it was until I started seeing more out-and-out rock bands that I realised how much live music, dynamically, could really work."

The first song I fell in love with
THE BEATLES – 'A DAY IN THE LIFE'

"My dad was a massive classical music fan, but he had one pop album which was 'Sgt Pepper's...' and he'd occasionally play that. 'A Day In The Life' was the song that really captured me. I love the haunting, dreamlike quality it has about it and the strange, slightly surreal sense of scale it has. It's still a very special song for me."

Favourite lyric
THE SMITHS – 'REEL AROUND THE FOUNTAIN'

"It's got to be a Smiths lyric; Morrissey is the greatest lyricist in pop history. There's a lyric in 'Reel Around the Fountain' that goes, "*Fifteen minutes with you, I wouldn't say no*". There's an incredible duality to it. On one hand it refers to Warhol's concept of everyone being famous for 15 minutes, almost like a love song to fame and his relationship with it, and then it can be taken on a sexual level of having a bunk-up for 15 minutes. I grew up with The Smiths and they resonated with me perfectly."

The book that changed me
GEORGE ORWELL – 1984

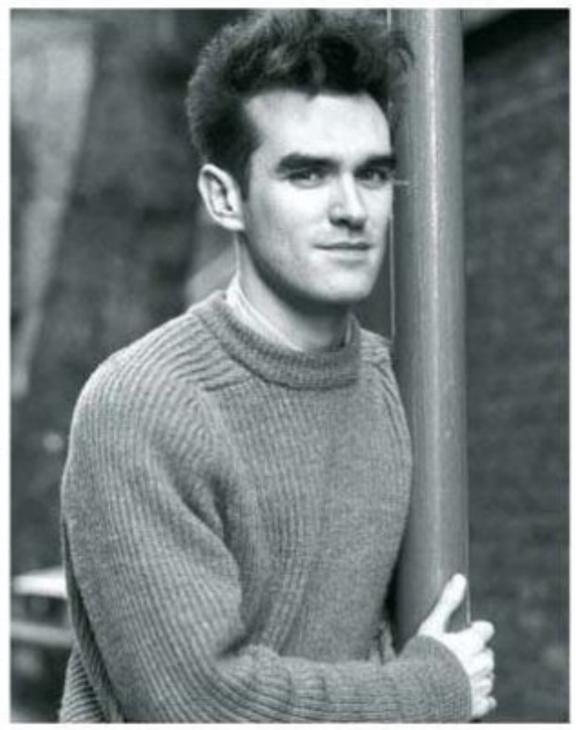
"That was the first book that made me realise how powerful literature could be. It was one of those books you were forced to read at school, so I was a bit like, 'Oh god, I'm gonna have to trudge through this in the same way as I did Chaucer', but when you read it it's actually incredibly beautiful. Again it has a duality to it – it's obviously overtly political, but simultaneously overtly emotional. It's a love story just as much as it is about totalitarianism."

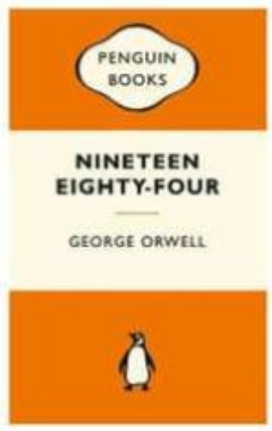
My favourite painting
ÉDOUARD MANET – OLYMPIA

"He's a Pre-Impressionist. *Olympia* takes a theme that lots of classical salon painters painted – the theme of the Odalisque, the naked, reclining woman. Manet had a technique of painting everything on black rather than white so it gives his work a real depth that others of his time didn't have."

Right now I love
SAVAGES

"They've got something interesting about them that isn't just another band influenced by Joy Division. Jehnny Beth's got another quality to her voice too – it reminds me of Grace Slick from Jefferson Airplane. They're my new favourite band at the moment. I'm really excited about them having an album out. They've got something really dark and really sexual, which is what I love about music anyway. Who wants happy clappy rubbish?"





Brett's best bets: (from top) Savages exuding their "really dark and sexual" energy onstage; Morrissey circa 'The Smiths', the album that includes 'Reel Around The Fountain'; The Beatles in their loved-up phase; the sleeve of the Sex Pistols' classic debut 'Never Mind The Bollocks...'; George Orwell's chilling novel *Nineteen Eighty-Four*

WORDS: LISA WRIGHT PHOTOS: ANDY WILLSHER, REDFERNS, DAN DENNISON, PA

THE COMPLETE STORY

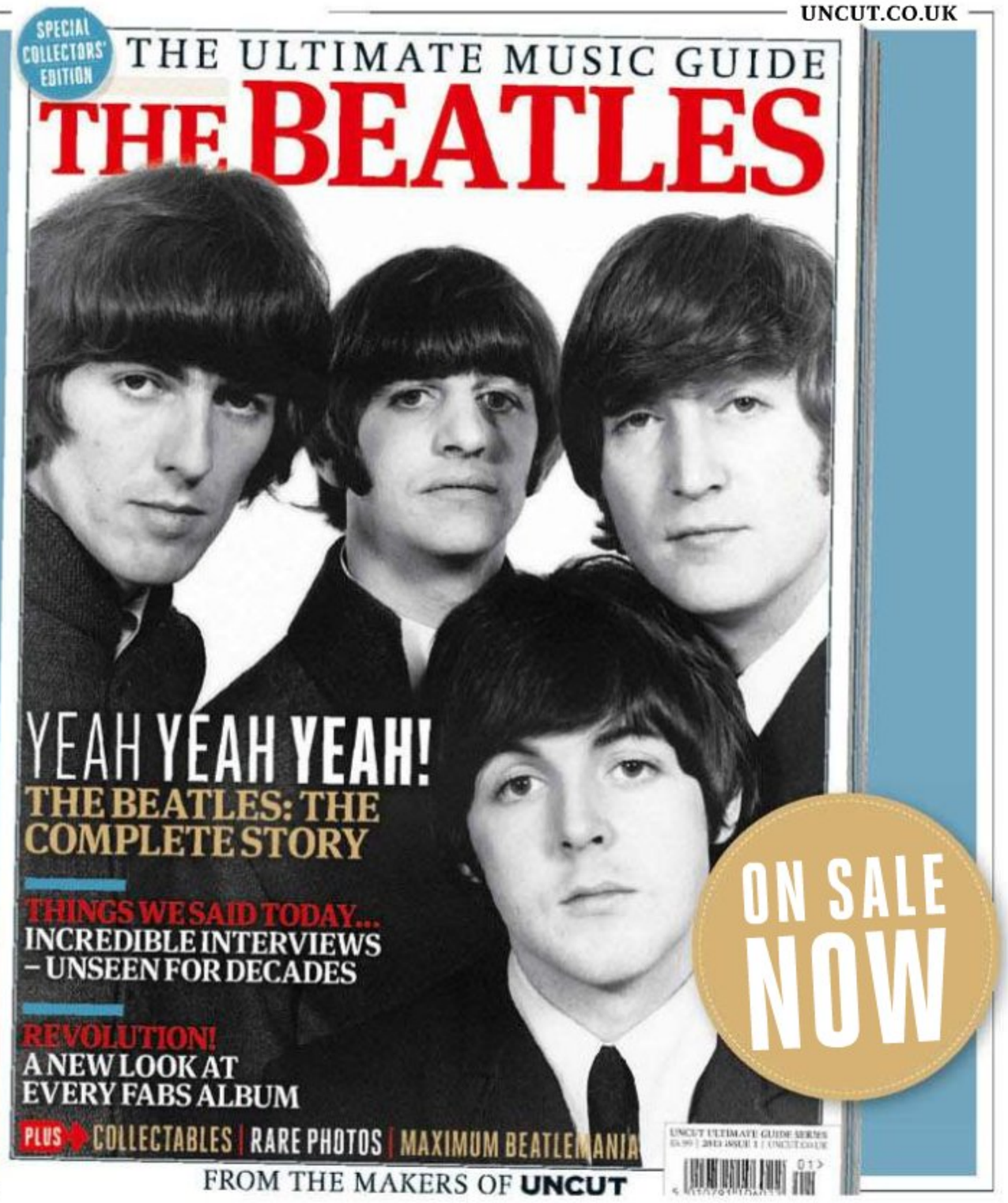
INCREDIBLE INTERVIEWS – UNSEEN FOR DECADES

A NEW LOOK AT EVERY FABS ALBUM

COLLECTABLES RARE PHOTOS

MAXIMUM BEATLE MANIA

ON SALE NOW IN ALL GOOD NEWSAGENTS
OR ORDER ONLINE FROM UNCUT.CO.UK/STORE

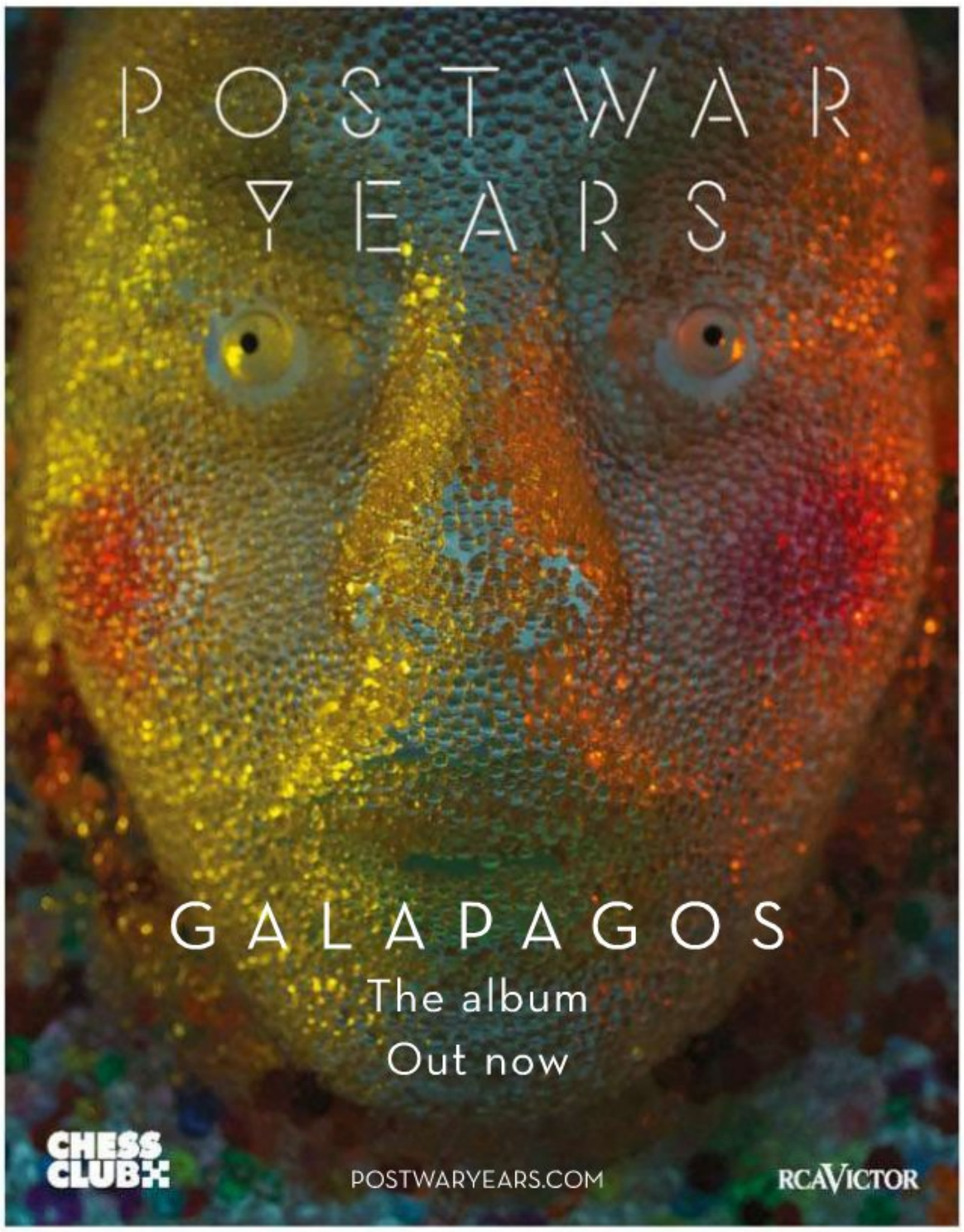


Sonic Editions presents:
The David Bowie Collection

25 stunning shots of Bowie from throughout his career. From Ziggy and the Retirement Gig through to the Thin White Duke and the Glass Spider tour.

All prints are hand printed and framed, limited edition. From only **£45** unframed, **£75** framed.

www.SonicEditions.com/NME



AVAILABLE IN ALL GOOD NEWSAGENTS OR ORDER ONLINE

ON SALE 14.2.2013 **NME.COM/STORE**
DIGITAL EDITION AVAILABLE AT **GB.ZINIO.COM**

Find more issues at
magazinesdownload.com

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

ABOUT TO BREAK

DEPTFORD GOTH

South Londoner who deals in tender, soul-searching songs and post-dubstep electronics

Daniel Woolhouse is a fragile soul. This is a trait that's overwhelmingly evident within minutes of meeting him – from his considered, hesitant speech patterns, to the obvious sadness behind his eyes, to the tender, intimate music we're discussing today, which is made under the equally heavy-sounding guise of Deptford Goth.

Having initially started writing music at the tail end of 2010 with no immediate plan other than for it to be "something for myself", the humanity behind the 28-year-old's R&B-flecked, minimal electro immediately began to resonate with the wider world. Merok Records (Milo 'Big Pink' Cordell's label, currently home to the likes of Majical Cloudz and Mozart's Sister) got in touch after hearing just one song. An EP followed, 2011's 'Youth II'. And this month yields a full-length album, 'Life After Defo' – a record that bares its soul so brazenly it's almost *too* intense. Almost.

"I found it really difficult," smiles Woolhouse quietly. "Not the writing and recording, but as soon as you're in a room with someone else listening to it you realise there are other people involved and that it can't just be confined within these walls."

For a man who clearly spends a fair amount of time within the confines of his own emotional walls, however, 'Life After Defo' is a startlingly honest listen. In conversation, questions about any personal difficulties Woolhouse might have are greeted with an extended pause and a softly spoken "yes". Yet on record Deptford Goth is consistently, cathartically open.

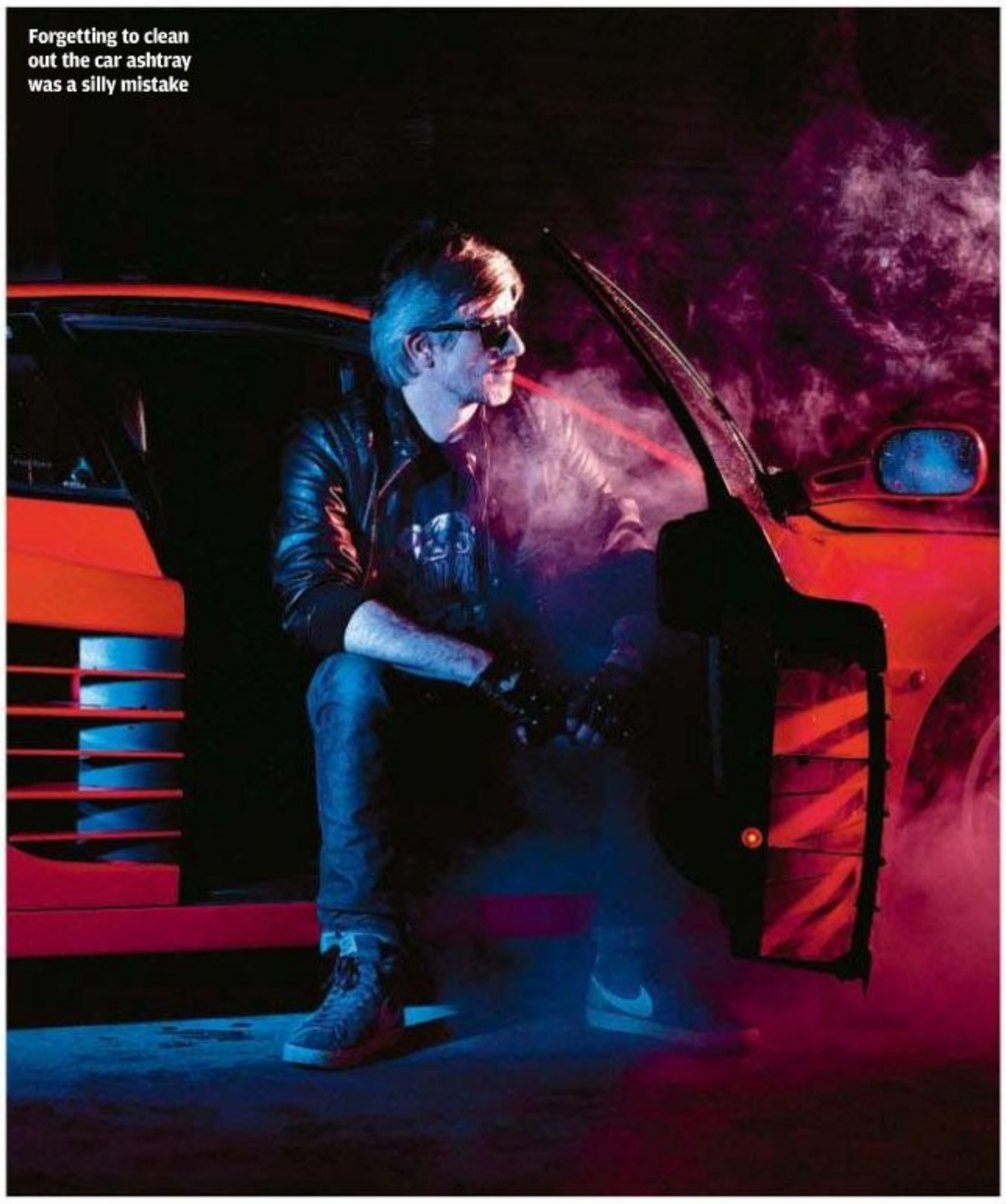
"I find it easier to explain stuff in that way," he says. "If you're talking to someone it's quite easy to censor yourself, but when you're writing a song you have a bit of time to... not build up the courage, but have a bit of conviction and try and express things in the right way instead of saying something terrible."

As for his future plans for Deptford Goth, Woolhouse remains characteristically aloof. "I think I'll probably try and make another record. I think I've maybe got one more in me," he muses with a gentle laugh. "You can never be sure about anything; I'm not gonna set my heart on anything. But then I never thought I'd be in the position of even having made this record. That's pretty cool..." ***Lisa Wright***

DAN KENDALL

NEED TO KNOW

BASED: South London
FOR FANS OF: James Blake, The xx
BUY IT NOW: 'Life After Defo' is released on March 18 – until then, check out the title track on iTunes
BELIEVE IT OR NOT: While recording 'Youth II' at night, Daniel spent his days working as a teaching assistant for five- to six-year-olds. "It wasn't... sustainable," he deadpans


Forgetting to clean out the car ashtray was a silly mistake

KAVINSKY: "I'M NOT MAKING MUSIC FOR CLUBS!"

The 'Nightcall' man comes clean about whisky sessions with Skrillex and jizzing in his pants

RADAR NEWS

If you'd just recorded an electro concept album about a teenager zombified by a collision with a mysterious red Ferrari Testarossa, how would you announce it to the world? If you'd throw a party at a sprawling Ferrari showroom in Paris with a free champagne bar and invite Daft Punk, Justice and Sebastian Tellier, then congratulations – you're ready to step into Kavinsky's world.

It's a world that the Parisian DJ, born Vincent Belorgey, has built for himself from the ground up. Everything about his debut LP, 'Outrun', which came out last week on Mercury Records, adheres to his idiosyncratic aesthetic, founded on a love of fast cars, '80s fashion and the sort of cinematic electro that's purpose-built for neon-lit streets.

"The best place to listen to my music is in your car," he says over espressos in the French capital. "It's not made for clubs... or if it is I want to know about that club! I chose the character because I didn't want to be on the front cover in black and white, sat next to a fireplace, looking moody. I wanted a story."

Danish film director Nicolas Winding Refn liked the story so much he used 'Nightcall' (which features a guest spot from CSS frontwoman Lovefoxxx) on the soundtrack of his 2011 Ryan Gosling flick *Drive*, propelling the track – and Kavinsky – towards 30million YouTube hits. Such is Kavinsky's hedonistic lifestyle, he tells *Radar*, the first time he saw the film he'd spent the day in Paris downing whisky with Skrillex. When they rocked up to the exclusive screening he still wasn't sure when his tune would turn up.

"I was like, 'Where the fuck is my music?'" he says. "I thought maybe it would be over the end titles. I couldn't wait. Then there was the black screen and POW! I was jizzing in my pants! I grabbed Skrillex and went, 'Fuck, it's my music! Man, this is the shit!' Then I felt a tap on my shoulder and some guy told me to shut up because he couldn't hear the film!" ***Kevin EG Perry***

BAND CRUSH

Parquet Courts' Andrew Savage on his new favourite bands

"Endless Thoughts are a couple of friends I played with in Wiccans. They don't have a record out yet or anything, but I'm excited for them. Silver Shampoo is also a pretty good band of friends that I rate. And the Total Control record too – we've been really excited about that."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 JERKCURB

Hiding somewhere on a street corner in deepest south London is Jerkcurb – the lo-fi bedroom project of 20-year-old art student, producer and buddy of King Krule, Jacob Read. Taking inspiration from the twisted verses of Moondog and Arthur Russell, he's becoming something of a master when it comes to making melodramatic four-minute wonders from the comfort of his own home. In 'Midnight Snack' – the key track on Jerkcurb's SoundCloud – he melds soft-textured guitars and hushed voices to thrilling effect. All subtle drones and waves of 3am vocals, think of it as midnight music for the midnight city.

2 EAST INDIA YOUTH

The handiwork of one William Doyle, 'Heaven, How Long' is that rare thing – kosmische pop that keeps its sense of fun. Taken from the 'Hostel' EP (out in March on The Quietus Phonographic Corporation), the track's rippling arpeggios give way to stunning vistas before powering off into the sunset for the Deerhunter-esque finale.

3 KISSING IS A CRIME

Hot on the heels of Friends bassist Lesley Hann launching her new band Lodro comes the new project from ex-keyboardist Matthew Molnar. Molnar now takes up vocals for this fresh Brooklyn outfit, whose oozy dream-pop has real melancholic depth. Their Bandcamp track 'Your Secrets Are Safe With Me' is a must.

4 NATELY'S WHORE'S KID SISTER

A grim name for a grim band. Hailing from Newcastle, NWKS play intensely dreary drone-rock. 'Babies' is a particularly ghoulish concoction, crawling along with heavy but subdued riffage before unleashing an unholy abyss in the chorus. Nasty but exciting.

5 LOLA COLT

Taking their name from a '60s spaghetti western, this sextet pack more rawness into their psych assaults than most. Fronted by the aptly named Gun Overbye, they're an even more powerful proposition live, with undertones of Jefferson Airplane and The Velvet Underground.

WORDS: DAMIAN JONES, ALEX DENNEY, JAMIE CARSON, ROBBIE WOJCIECHOWSKI

Find more issues at magazinesdownload.com

RADAR REVIEW

HOWLER'S FUTURE CLASSICS

*Bassist **Max Petrek** reveals the acts turning him on right now*

Mysterious electro duo **BenZel**, who supposedly consist of two 16-year-old Japanese exchange students living in NYC, have just dropped a Day-Glo masterpiece you must check out called 'Fallin' Love'. Listening to the song's sample manipulations and bubbling synths is the closest you can get to being on MDMA without actually being on MDMA.

Hot Sugar just released 'MiDi Murder', an EP full of the weirdest rap beats. Standout single '56k', featuring Heems, has a sample of the infamous '90s dial-up tone, athletic drum programming, and hilarious, overly thematic lyrics such as "*That Gmail real, that Gmail feel, ima G, ima a male, feel so ill*".

Antwon, who also features on the EP, has been catching the ears of hip-hop bloggers lately. Check out the Pictureplane-produced 'Living Every Dream', a track packing nostalgic breakbeat production, knockout lines like "*White ladies in my nose, interracial date*", and a flow lifted right from the '90s.

With a prolific output of visual art, music, and videos, **Metro Zu** exist as a sort of online acid-drenched TV show you can tune into anytime. 'CyberSpacePimpGame', a disorienting cut from their latest mixtape 'Zuology', offers a slew of hilarious raps over a marimba sample barely held together by trap production. It's experimental music with a much-needed sense of humour.

Finally, the no-wave revivalists **Designer** from Boston take a similar approach with a very different sort of music. On 'Stoner Medal', a catchy punk hook descends unapologetically into a 40-second hi-hat and "whale call" solo. It's punishing listening but you can't help but smile.

NEXT WEEK'S COLUMNIST: Jack Savidge from Friendly Fires

Max Petrel's Top 5

BenZel
'Fallin' Love'

Hot Sugar
'56k' (Feat. Heems)

Antwon
'Living Every Dream'

Metro Zu
'CyberSpace-PimpGame'

Designer
'Stoner Medal'

5 To See

This week's unmissable new music shows

PERSON
Fibbers, York, Feb 27

CHVRCHES
The Arches, Glasgow, Mar 2

LOOM
(pictured)
Craufurd Arms, Milton Keynes, Mar 2

MOTHS
Start The Bus, Bristol, Mar 4

RHYME
St Giles In The Fields, London, Mar 5

Hot Sugar in hot nylon

JAKE LEWIS, JENN FIVE, ANDY WILLSHER

"Eyes front people. I'm about to start..."

MOZART'S SISTER

VILLAGE UNDERGROUND, LONDON

THURSDAY, FEBRUARY 14

RADAR LIVE

"Are you ready for a spooky Valentine's?" asks Caila Thompson-Hannant, flanked by two heart-shaped balloons, another bobbing on top of a string tied to her wrist. While there's nothing particularly ghostly or weird about Mozart's Sister, there's plenty to fall in love with. Tonight is only her second show outside of North America and, technically, a support slot before the main offering of Dan Deacon, but she performs with such supreme confidence that it feels like this gig is all about her.

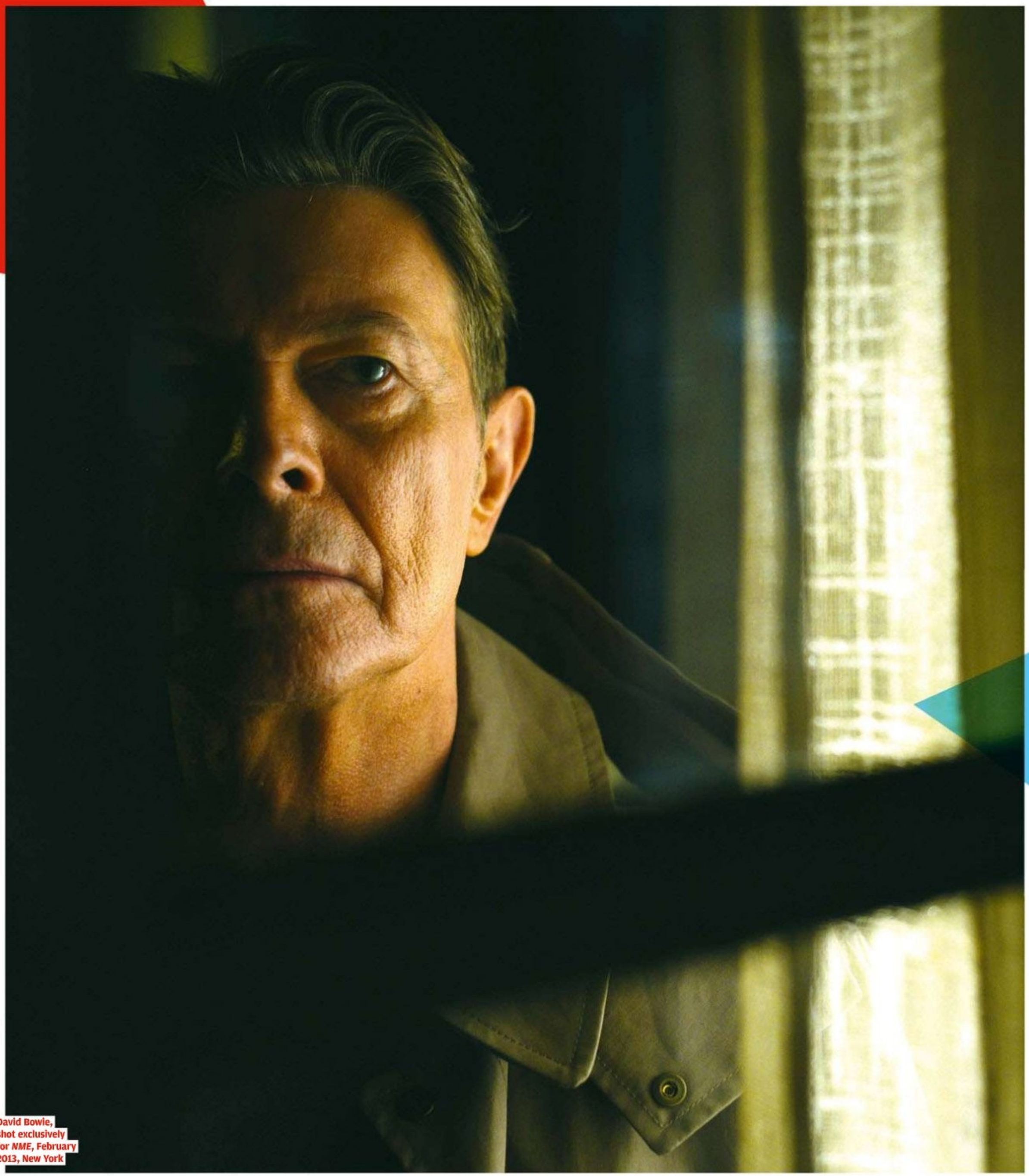
And why shouldn't it be? She's endearingly bold, funny and charming; simultaneously self-deprecating and self-assured. At the start of each song, she murmurs phrases like "*ah yeah*" as if she's about to launch into a rap but instead pulls out stunning, swooping vocals every time. She is so much the personification of her cut-and-paste oddball pop that even her hair – half page-boy cut, half long and straggly – seems to be styled to reflect it.

Hunched over a flight case with samplers on top of it, Caila's most obvious similarities are with fellow Canadian artist Grimes. Like Claire Boucher, she bounces and jerks behind her instruments as if she's dancing alone in her bedroom, filling her 40 minutes with energy and warmth. She's just as transfixing as Grimes onstage too – a friend joins her on bass for a couple of songs in the middle of the set but his presence (or lack of it) goes mostly unnoticed until she draws attention to him.

Then there's her ability, even as a relative unknown, to capture the imagination of the audience with the songs themselves. The fuzzy snaps of 'Don't Leave It To Me' are so immediate that even the normally solemn security guards have trouble restraining themselves. The eponymous lead track from the forthcoming 'Hello' EP arcs just as beautifully live, but it's set closer 'Try Hards Finish Last' that cements Mozart's Sister as one to watch, proving unequivocally that she can more than match her peers. ***Rhian Daly***

She bounces and jerks as if she's dancing alone in her bedroom

Find more issues at
magazinesdownload.com



David Bowie, shot exclusively for *NME*, February 2013, New York

UNMASKED

THE MAKING OF *THE NEXT DAY*

Smashing rumours of retirement and near death, **David Bowie** returns this month with one of the most well-kept secrets in musical history: his first new album in a decade. **Barry Nicolson** hears the untold story of how it came to be

The greatest trick that David Bowie ever pulled was convincing the world that 'The Next Day' didn't exist, but on March 11, it will. For almost 10 years Bowie has given no interviews, played no concerts, made very few public appearances and been photographed on only a handful of occasions. He was widely assumed to be retired, or worse, close to death. In fact, he and a select group of confidants were hard at work on a new studio album, which was recorded in an environment of extraordinary secrecy and whose reveal shocked, surprised and delighted the entire world. Now, finally able to talk about the project, here is the story of 'The Next Day' in the words of the people who made it...

EXILE
2004 – 2010

After the 2003/2004 Reality world tour is cut short by his emergency angioplasty surgery, Bowie largely retreats from public view, making only very occasional public appearances. Speculation grows that he has either retired, or is too ill to work.

FLORIA SIGISMONDI

STERLING CAMPBELL *(DRUMMER):* "On the Reality tour, we actually spoke about the possibility of recording a new album, because we were on a roll. You had that intensity that comes from playing all the time, and it felt like we would go back into the studio quite quickly. But that just didn't happen, for whatever reason. After that, we would catch up every once in a while, but not a lot in the last 10 years."

GAIL ANN DORSEY *(BASSIST):* "Every musician likes to perform, but the actual act of touring... It's a lot of time away from home. That's when it becomes a job, when you really want to be with your family, but you have to go to work instead. Especially with the way the Reality tour ended, when he wasn't feeling so well. Those sort of moments are a wake-up call in anybody's life, and you have to make some decisions about how you want to spend your time. He didn't want to be living in buses and hotels any more."

MARIO MCNULTY *(ENGINEER):* "It wasn't as if David just vanished from everybody's life. Those of us who knew him occasionally saw him, and knew that he was doing well, enjoying his life at home. There were little projects that we'd work on – we did a track in 2008 for an EMI compilation, and that was the last time I was actually in the studio with him."

STEVE ELSON *(SAXOPHONIST):* "I would run into him every once in a while. One time, he told me that he was happy staying home and raising his daughter but he also mentioned that something was maybe coming up, and he wanted to make sure that he had my phone number."

THE FIRST DAY
November 2010

Bowie emails producer Tony Visconti in November

THE STORY BEHIND THE MAN IN THE MASK

NME Editor Mike Williams on this week's world-exclusive David Bowie cover shot

STARING OUT from behind the mask are the unmistakable eyes of David Bowie. The shot, taken by his friend Jimmy King exclusively for *NME* on February 11 in New York, landed in my inbox the next day with a message from Bowie's people: "This is just for you. No-one else has seen this. David would like to be on the cover."

I scrolled down to look at the image for the first time. I actually jumped when I saw it. Stuck on my office wall is a portrait of Bowie in classic Ziggy Stardust mode. I flicked between the two and knew that this was every bit as iconic.

So does it represent his latest incarnation? Is this the first unveiling of the new face of Bowie? The word from New York is that the image is open to interpretation, just like the album. Which, let's face it, is totally David Bowie.

MEET 'THE NEXT DAY' CAST

A who's who guide to the players we've talked to about Bowie's return

TONY VISCONTI

Bowie's longtime collaborator, who has known him since 1967 and worked on numerous classics with him, including the Berlin trilogy. Producer of 'The Next Day'.

ZACHARY ALFORD

Drummed for Bowie from 1995 to 1998. Has also worked with Bruce Springsteen, Billy Joel and George Clinton. Is the main drummer on 'The Next Day'.

JONATHAN BARNBROOK

The graphic designer responsible for the striking sleeve art on 'The Next Day'. Also worked on the designs for 'Heathen' and 'Reality'.

STERLING CAMPBELL

Has been drumming for Bowie since the early '90s, and was involved in 'The Next Day' from the demo stages, though he was later called away to tour with The B-52's.

GAIL ANN DORSEY

Has been a staple of Bowie's live band since 1995, and appears on the 'Earthling' album. Shares bass duties on 'The Next Day' with Tony Levin.

STEVE ELSON

A veteran saxophonist who joined Bowie's band on the Serious Moonlight tour in 1983 and also appeared on 'Let's Dance', 'Tonight', 'Never Let Me Down' and 'Heathen'.

KABIR HERMON

Manager of The Magic Shop studio in NYC where the album was recorded. This is his first time working with Bowie.

MARIO MCNULTY

Engineer who has been working with Bowie and Visconti since 'Heathen'. Has also worked with the likes of Prince, Manic Street Preachers and Morrissey.

STEVE ROSENTHAL

Owner of The Magic Shop studio and also The Living Room, a bar on New York's Lower East Side.

BRIAN THORN

In-house engineer at The Magic Shop, who worked closely with Bowie and Visconti as assistant engineer on 'The Next Day'.

2010 to ask if he's available to record some demos. Drummer Sterling Campbell and guitarist Gerry Leonard are also brought on board. The four of them convene a few days later at 6/8 Studios in New York.

TONY VISCONTI *(PRODUCER):* "He actually started writing the album two years ago and we started recording about 18 months ago. He could've worked with Brian Eno, he could've worked with anybody, but we have a long relationship and we clearly do get along very well. We've known each other since 1967, and I guess in America I'm one of the few producers who would know all his British references, because I lived there for so long. I think the demo sessions were part of his decision-making process, if he wanted to use Sterling and Gerry [Leonard, guitarist] and myself again."

STERLING CAMPBELL: "It was a small space, a little room with a rinky-dink drumkit. It was so cool, man. I was in this damp basement with David Bowie standing in the middle of the room, explaining these new songs to me. We did about a week or so in there. We would have a laugh, have a chat, learn the songs, and then when David felt satisfied, he'd record it onto a little digital recorder, and we'd move on. There was an Italian restaurant right upstairs, so we would break for lunch and go eat there. It was wonderful."

GAIL ANN DORSEY: "Why did he decide to come back? I think he just felt like he had something to say again. Prior to that, I'd had some correspondence with him where he'd said that he just wasn't interested in writing music any more, because he didn't have anything to say."

ZACHARY ALFORD *(DRUMMER):* "It's hard to say why he returned. From what I understand, he didn't even wanna think about music for a number of years. Then all of a sudden, he's got 20 songs that he wants to record. I guess when the muse hits you, you just go with it."

OMERTA Spring/summer 2011

Bowie and Visconti begin scouting for a studio in New York where they can record the backing tracks. After their first choice almost blows their cover, they settle on The Magic Shop. The cast of musicians gradually expands, and non-disclosure agreements are signed.

GAIL ANN DORSEY: "Secrecy was part of everything from the beginning. I was told that if I wanted to be involved in this, I had to agree that I would not discuss it, at any point, at any time, with anyone."

STEVE ELSON: "Tony Visconti called and said, 'Hey, I'm doing this project with a young English blues singer, can you come down to the studio?' The studio was right in my neighbourhood, so I said, 'Sure, what's the guy's name?' 'David Jones.' '*Ahhhh*, OK.'"

ZACHARY ALFORD: "We had to move studios pretty early on. Somehow it had gotten out, and just as I was getting ready to drive down from upstate, I got a message saying 'Everything's changed'. They didn't let us know what the new studio was going to be until a couple of days before the session started. I heard that David's office received a call from a photographer who asked if he could come to the studio to take pictures. People were flabbergasted by that: 'Who told you there was even gonna be a session?!'"

KABIR HERMON *(THE MAGIC SHOP STUDIO MANAGER):* "Tony called, and he asked to come round to the studio for a tour. That was a few months before the sessions started. So we walked him around and he took some pictures of the place, and we noticed that he was being very vague about the whole project."

STEVE ROSENTHAL *(STUDIO OWNER):* "It's not an exaggeration to say that we didn't know what was going on until the day that David showed up. That day is easy for me to remember, by the way, because the session

"The studio sessions were so secret people thought it was a Smiths reunion"

KABIR HERMON
Studio Manager

Find more issues at magazinesdownload.com

The first image for the new album: Bowie sits under a photo of his younger self with William Burroughs

Recording at The Magic Shop, Soho, New York

started on the day after Osama bin Laden was killed. That was a happy day for us."

ZACHARY ALFORD: "It was like being in *Mission: Impossible*. The episode always opens with the agents meeting in a room and listening to their instructions on a tape which self-destructs after five seconds. No-one talks to each other, they just listen, leave and go their separate ways. It felt a *lot* like that."

KABIR HERMON: "One day I opened the door and found Emily Haines and James Shaw from Metric, literally just about to ring the doorbell. They were like, 'Hey, we just stopped by to check the calendar and see when we can come in!' I had to close the door behind me and explain that they weren't allowed in the studio, and that I couldn't tell them why. A lot of people would try to guess who we had in there. They'd say, 'Is it The Rolling Stones?' and I'd go, 'Well, I don't know...' Sometimes I'd get people going by saying it was a Smiths reunion..."

STEVE ELSON: "I said to him, 'You know, David, this is gonna be a hard thing for me to keep under my belt. This is something I wanna boast about.' And he said, 'Yeah, but just think how good you'll feel when the record comes out.' And he was right. I could tell that this was something that really *needed* to be kept quiet, so that he could work the way he wanted to work. So I kept my mouth shut."

MARIO MCNULTY: "David's process was that he would record for a couple of weeks, then disappear for a couple of months to analyse what he had. Usually, he'd come back with more songs. But with making records, you never know. They can always turn around at any time and say, 'I'm scrapping this project.' Sometimes that happens, and there's not much you can do. But we all felt pretty strongly that he would return to finish it."

BRIAN THORN *(ASSISTANT ENGINEER):* "I had no idea if the album would even be released. I was prepared to sit on it for as long as I needed to, but I thought that might even be as long as a couple of years. After his final session here, he said to me, 'Well, it'll be a while before I see you again.' And that was it."

ALCHEMY
Autumn 2011 – Autumn 2012

The tracking process now completed, Bowie and Visconti decamp to the producer's personal studio to work on lyrics and vocals. The process takes about a year.

TONY VISCONTI: "Ill health was never a hindrance – no-one's twisting my arm, but he is very, very healthy. He sings beautifully, as loud as ever. In the beginning he was finding his voice – he's not an opera singer, he doesn't practise every day. But, boy, did it kick in. Then for a whole year he was doing vocals. He did all his own backing vocals too, which is pretty laborious to do. He's got no health issues that I know of at the moment. We didn't work 10 hours a day or anything like that, but that was also traditional with us – we've never worked more than eight hours a day, ever. We'd just work intensely, and then we're out of the studio in time for dinner or the midnight movie on television."

STERLING CAMPBELL: "When you work with David and Tony, you know that between point A and point Z, there's gonna be a huge difference. There are a lot of things I don't know about, because he'll get what he needs to get out of us musicians, but then he and Tony will go into the laboratory together and that's where the alchemy really begins. That's where they become editors and cinematographers, where they start adding the shapes and colours."

TONY VISCONTI: "I don't hang out with him outside the studio – I've spent hundreds of hours with him in the last two years but all I know is what he's like in the studio. But during the mix, when it would be just him and me, I swear to God, we'd be talking about British history, Russian 20th century history and the strangest subjects. One day we got obsessed going on at lunch about some monarch and both of us were Googling like mad to find the answer to this question. You would think we should get to work and make an album, but in the moment it seemed much more important to be on Google!"

GAIL ANN DORSEY: "Tony Levin played bass on 'Where Are We Now?', so I didn't hear it until it came on the radio. But I remembered a discussion I had with him about it. He'd said he had this idea of writing a song about his time in Berlin. That

BOWIE AT THE BEEB
New documentary set to air in May

IN ADDITION TO the new album, the V&A exhibition (see page 24) and the incalculable number of conversations that have been had worldwide about his comeback, Bowie will also be the subject of a new BBC2 documentary, *David Bowie – Five Years*. Airing in May, the documentary focuses on five important years of his career – 1971, 1975, 1977, 1980 and 1983 – and will include previously unseen archive footage and new interviews with key collaborators.

JIMMY KING, STEVE ROSENTHAL, BRIAN T SILAK, ABIE MITCHELL, SEAN GAVIGAN

was a very intense period for him: in all the time I've known him, he's often talked about that period, and he's not someone who's given to looking back at the past. It obviously left a very, very strong imprint on him. And boy, what a beautiful song."

TONY VISCONTI: "'The Next Day' is a very scary track. 'Dirty Boys' is a very sexy track, it's extremely sleazy and very evocative – it's a slow tempo one. 'Love Is Lost' is extremely advanced, very different. We used some techniques we used on 'Low', so sound-wise you might hear something familiar on that but otherwise it's new. Musicians are going to scratch their heads when they hear 'If You Could See Me'."

PULLING BACK THE CURTAIN
September 2012 – January 2013

With the album in the can, Bowie turns his attention to the artwork and sets his grand plan in motion...

JONATHAN BARNBROOK *(DESIGNER):* "We had a secret codename for the album, which was 'Table'. Because we were using the cover of '"Heroes"' for the artwork, and because we were involved with the V&A exhibition, I just told people it was to do with that. But I think people were starting to suspect. I found out about the album in September, and the idea was always to release the track on his birthday. It had to be out by then. We worked on his new website and couldn't tell the programmers why it was being restyled. We gave them a splash page two or three days before as a placeholder. All along the way, we had to lie to people about our reasons for doing things. When it first went up at 5am, people thought the site had been hacked and it was just a very convincing hoax."

GAIL ANN DORSEY: "I was beginning to think he had gotten to a certain point and changed his mind about releasing the record. I think part of the reason he decided to keep it so secret was to allow himself the freedom to do that. No-one was expecting anything, no-one was waiting to hear anything, so he could take as long as he wanted to get it to the point where he was happy with it."

JONATHAN BARNBROOK: "We went through many different designs for the album cover, but the starting point was an image he had of this concert he did at Radio City. He was telling me about how isolated he felt at that time, and that was the basis of the feeling he wanted. We tried out every single Bowie cover there's been, but it ended up as '"Heroes"' because it's such an iconic album, and the image on the front has the right kind of distance. Originally the album was going to be called 'Love Is Lost', which is one of the other tracks. But 'The Next Day', in combination with the '"Heroes"' image, and what the album is saying about somebody who's looking back at his age... it just felt appropriate."

BOWIE IN PICTURES

A new exhibition opens in May – see amazing shots on NME.COM

A NEW BOWIE exhibition is set to showcase some of the most iconic photos of the singer ever taken. *David Bowie Is* runs at the V&A in London from March 23 to July 28, and was made possible by the man himself granting curator Victoria Broackes and co-curator Geoffrey Marsh access to his personal archives. An online gallery of some of the best shots is online now at *NME.COM/photos*.

Victoria Broackes: "Somebody mentioned that Bowie had a fantastic archive. We were introduced to his manager over two years ago, and got talking to him about doing the exhibition. It was clear that Bowie would not be involved, but he would allow us access to his archives. We're able to show the development of the 'Diamond Dogs' tour, and Bowie's own storyboards of the animated film he wanted to make based around that album. There will be things here that you either didn't know existed, or have never seen before."

On the set of the 'Where Are We Now?' video with co-star Jacqueline Humphries and her husband Tony Oursler, who directed it

Onstage in Poughkeepsie, New York, 2003

STEVE ROSENTHAL: "From beginning to end, this has not been a typical music business project. This has been like an art project that he's created and is executing on us all. I don't think any of us really believed that it was gonna come out until we saw the song online."

THE DAY AFTER NEXT
January 2013 – ?

Now that the world knows that 'The Next Day' exists, what does the future hold for Bowie, having already declared he won't play it live?

GAIL ANN DORSEY: "I don't think this is the end of anything, but I don't know if it's the beginning of something, either. This is a continuation. Who's to say how long there has to be between records? It happens when it happens."

ZACHARY ALFORD: "He did say to me, 'Would you be available for any promotion?' Those were his parting words to me at the end of the session and, of course, I said yes. But he didn't mention any specifics and that was two years ago. Of course I'm hoping we get to play the material live, but whatever happens, my year has already been made with the release of the album."

STERLING CAMPBELL: "When the Reality tour ended, it was hard for me to come down from that, because there's nothing like him. I'll never be in The Beatles and I'll never be in Led Zeppelin, but I *can* work with David. All I know is it's never worth trying to be inquisitive about his plans: when he's ready to play live again, he'll do it."

Bowie, shot on his birthday, January 8, by Jimmy King

TURN FOR NME'S REVIEW OF 'THE NEXT DAY'

JIMMY KING, © SUKITA, WIRE/GETTY

DOWNLOAD NOW!

FROM THE MAKERS OF **UNCUT**

THE ROLLING STONES

★ TWO GREAT NEW APPS ★

THE STONES DIGITAL MAGAZINE

- ARCHIVE FEATURES FROM 1962 ONWARDS!
- **THE STONES IN THEIR OWN WORDS!**
- MANY RARE PHOTOGRAPHS!

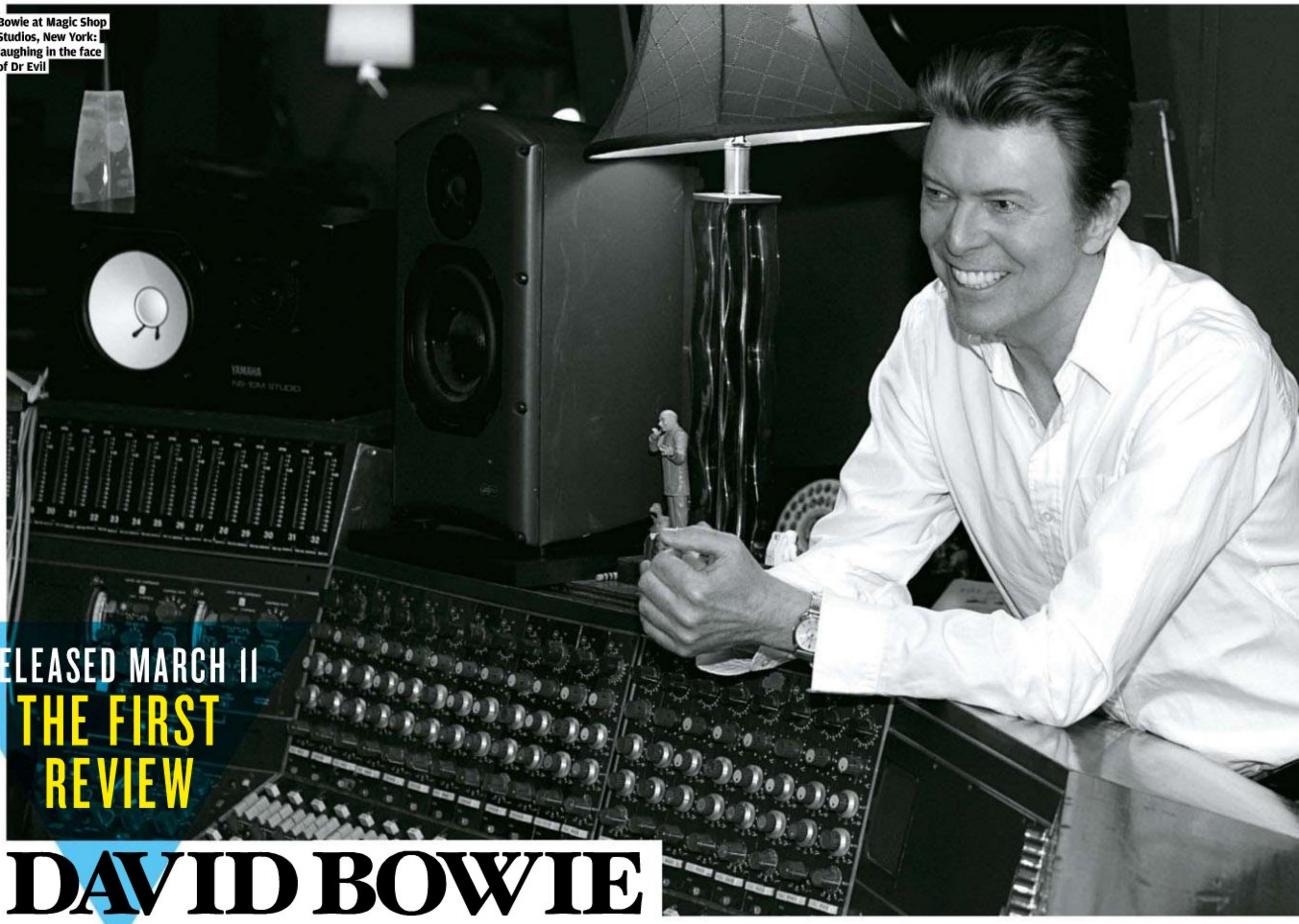
FREE! COMPLETE ALBUM GUIDE

- AN IN-DEPTH LOOK AT EVERY ALBUM!
- **PREVIEW EVERY ALBUM TRACK!**
- THE STONES REVIEWED & RATED!

AVAILABLE ON YOUR iPAD AND iPHONE

Available on the App Store

iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.



Bowie at Magic Shop Studios, New York: laughing in the face of Dr Evil

RELEASED MARCH 11

THE FIRST REVIEW

DAVID BOWIE

THE NEXT DAY RCA

A fighting fit Bowie tells new stories and revisits some of his favourite themes with vibrant energy and creative curiosity

Just what is it you people *want* from David Bowie? Whatever it is, you want it hard, and it's not just the 10 dormant years in which every slight tremor of activity has been pounced on and devoured that charges his return with rapture of religious proportions. Bowie remains special; he has retained his otherworldly mystique (even after *Extras*). So now he's descended to our plane once more (and you can trust he wouldn't bother if he didn't feel he had to), what do you need from pop's arch shapeshifter on his 26th album? Innovation, revelation, comfort?

There's a certain tone sometimes expected of artists of a certain... venerableness. Blame Johnny Cash and Rick Rubin, whose American Recordings series set the model for the *memento mori* album – one that looks mortality dead in the eye before casting a wise, rueful eye over the artist's life's work. You might have expected, from the stately wistfulness of 'Where Are We Now?' – released on the eve of Bowie's 66th birthday, the single took a nostalgic journey from Potsdamer Platz through the Berlin that birthed Bowie's crowning artistic achievements – that the Thin White Duke had come to that same crossroads. Nuh-uh. As the title, 'The Next Day' – and the sleeve art, with its gleeful defacement of '"Heroes"' – suggests, this is a record that, while happy to borrow from Bowie's titanic past, is anything but reverent. Instead, it leaps forward with a restless energy.

As significant as that iconoclastic sleeve are the constant sonic references to 'Scary Monsters (And Super Creeps)', often regarded as Bowie's last 'great' album. It's an accolade that became a millstone – he must be sick of every album from the '90s onwards being reviewed as "the best since 'Scary Monsters...'" – but rather than run from that, he's meeting his legacy head-on and playing chicken with it.

It's the sheer vibrancy of the new album that strikes you hardest. In contrast to 'Outside' or 'Earthling', there's no sense that it's the need for another radical reinvention that has pulled Bowie back to music-making. These songs feel like stories that insisted on being told, bright and aggressive and poppy.

The title track sets the tone. A cocky strut seething with rage, the stomping rhythm and squealing guitar licks are reminiscent of 'Beauty And The Beast', the opening track from '"Heroes"'. It boils with lust, paranoia and megalomania, the rant of an unnamed prophet or charlatan on the run from priests and the populace. It's another instalment in Bowie's longstanding fascination with conflicted, powerful figures from history, and it builds towards a maniacal, martyred, shouted chorus: "*Here I am, not quite dying/My body left to rot in a hollow tree*".

The in-your-face pace rarely slacks. The only track other than 'Where Are We Now?'

JIMMY KING

BOWIE BONUS: THE EXTRA SONGS

The special edition of the album contains three more tracks. They're good! Here's why

SO SHE

Poppier by far than anything on the album – which is already pretty poppy – this has the sugared, ironic, psych-y twinkle of very early Bowie, with a plinky-plonky childish keyboard melody over a chugging glam riff. *"Love... feeling like I've never been the only one alone, alone"*, Bowie croons.

PLAN

A heavy, but brief, 'Station To Station'-esque krautfunk instrumental with woodblocks and rattles meandering over snarling guitar.

I'LL TAKE YOU THERE

A rollicking rock number with a flashy stomp of a chorus, this concerns Eastern European (possibly East German) émigrés Sophie and Lev: *"Who will I become in the USA/Hold my hand and I'll take you there"*.

"Bright and poppy, these songs feel like stories that insisted on being told"

that strikes an even vaguely nostalgic tone is 'Dirty Boys'. With its obvious nod to 'Boys Keep Swinging' and lyrical reference to The Animals' 'Tobacco Road', it seems to hark back to a wilder youth. As with 'Where Are We Now?', though, it'd be unwise to assume that the subject is Bowie – a man rarely interested in revealing his 'true' self (producer Tony Visconti has assured fans that "none of these songs are about him").

Instead, he returns to a favourite theme – stardom, a Bowie hobbyhorse from the days of Major Tom and his shirts. The reflections on the vampiric nature of celebrity in 'The Stars (Are Out Tonight)' might seem asinine until you remember that they come from a man who can barely step outside without the internet breaking under the weight of speculation about his death. Imagine that being *your* life, and lines like "*They are the stars, they're dying for you but I hope they live forever/ They burn you with their radiant smiles and trap you with their beautiful eyes*" take a different hue. Musically, it's polished AOR, glistening keys, steadily chugging rhythm guitar, ambling bass, sweeping strings; the song equivalent of a Bret Easton Ellis novel, detached and unsettling.

Similarly sweet-sounding and sick-hearted is 'Valentine's Day', probing the psychology of a young mass shooter with a glammy, sashaying, handclapping bobby-dazzler of a tune that has the wide-eyedness of 'Starman' and the elegiac beauty of 'All The Young Dudes'. 'You Will Set The World On Fire' whisks you to Greenwich Village in the '60s, where Bowie rewrites pop history by imagining a young folk singer with genuinely world-changing powers, who fulfils all the promise of the protest songs the young Bowie so admired (you could view it as a very late follow-up to 1971's 'Song For Bob Dylan').

'Love Is Lost' evokes struggle on a more personal level, with a harsh, late-'70s robo-funk sound, while 'Boss Of Me' is an edgy devil with a cheekily bubbling sax line and wryly romantic lyrics; but in the main, the focus is on clearly defined stories. Perhaps the most intriguing of all are hidden within 'Heat' and 'You Feel So Lonely You Could Die'. The former is heavy with the funereal atmospherics of the Berlin trilogy instrumentals, Bowie adopting a distant, lugubrious, Thin White Duke-style tone, raving deliriously: "*I don't know who I am*". On the latter, a waltz-time piano ballad, the atmosphere zings with paranoia, Bowie casting unpleasant shadows of the future for an informer in unspecified times of oppression. "*Lovers thrown in airless rooms/ Then vile rewards for you/I can read you like a book/I can see you hanging from a beam*".

The jagged, jazzy angles of 'How Does The Grass Grow', with its musical hat-tip to The Shadows' 'Apache', also hints at Cold War tragedy. 'I'd Rather Be High' turns luscious plastic psych-pop into the caddish tale of a young soldier who'd "*rather smoke and phone my ex, be begging for some teenage sex*", deliciously liquid, Eastern-tinged guitar collapsing into the floaty calm of the chorus.

Loveliest of all is 'Dancing Out In Space', whose shimmying rhythms and warm, twangy licks are carefree as a giggle. The key-change going into the chorus, and the adorable resolution, are the stuff musical love is made of, and love is of course the subject. The fact that Bowie quietly slips a reference to Symbolist poet Georges Rodenbach into this irresistible dance tune makes it all the more delightful, the most invigorating moment on an album that bubbles over with life and creative curiosity.

Tony Visconti says that throughout the relatively long period they spent making what became 'The Next Day', Bowie was smiling all the time, happy to be back in the studio, and had told him "I just want to make records". Above all, this album is about songcraft. Rather than reinventing Bowie, it absorbs his past and moves on, hungry for more (and indeed, Visconti has hinted strongly that more is to come). It demands that you listen to it in the moment, not that you give it an easy ride because this is the man who made "'Heroes'"; and its songs more than live up to the demand.

With Bowie sounding like he's having too much fun to worry about the dying of any light, it seems like there's many more next days to come. ***Emily Mackay***

8

BEST TRACKS: 'The Next Day', 'Outside', 'Dancing Out In Space'

'NEXT' IN LINES

Five of 'The Next Day''s best lyrics under the microscope

"Silent as Georges Rodenbach/ Mist and silhouette"

'DANCING OUT IN SPACE'

Georges Rodenbach was a Belgian Symbolist writer of the Victorian era – he wrote a poem called *Le Règne Du Silence*.

"THEY WATCH US FROM BEHIND THEIR SHADES/ BRIGITTE, JACK AND KATE AND BRAD"

'THE STARS (ARE OUT TONIGHT)'

Brigitte is presumably Bardot, Brad likely Pitt. As for Kate... Moss? Jack Nicholson? Perhaps the ambiguity is the point.

"We will go to Finchley Fair/I will buy a feather hat/ I will steal a cricket bat"

'DIRTY BOYS'

Finchley Fair has been held in London's Victoria Park since 1905. Bowie's adoption of glamourous, often feminine clothing smashed through taboos in the '60s and '70s.

"THERE'S A GRAVEYARD BY THE STEPS/ THE GIRLS WEAR NYLON SKIRTS AND SANDALS FROM HUNGARY/THE BOYS RIDE THEIR RIGA IS"

'HOW DOES THE GRASS GROW'

The reference to the Hungarian clothing and a particular type of moped – the Riga 1 – places this song somewhere in the Eastern Bloc in the 1960s.

"Midnight in the Village, see the lights of candles/From daylight to gaslight/ Baez leaves the stage"

'YOU WILL SET THE WORLD ON FIRE'

The village is Greenwich Village, New York, birthplace of the '60s folk boom led by Joan Baez and Bob Dylan.

Find more issues at magazinesdownload.com

"We are ambassadors of feeling good!"

Swim Deep are no longer in the shadows of Peace and Palma Violets – **Dan Martin** joins them as they spread the 'West Madlands' love across the UK. Photos by **Dan Kendall**

First things first: 'B-Town' is dead. It is killed by Swim Deep, en route from Birmingham's HMV Institute to grotty indie disco venue Snobs. Not because the B-Town bands – led by Peace, followed by Swim Deep and Jaws, among others – have split up, but because everyone involved hates the phrase. Swim Deep bassist Cavan McCarthy and Peace frontman Harry Koisser tweeted it to Zane Lowe for a laugh, he said it on the radio and it went from there. From here on in, declare Swim Deep, stirrings in the region will be known as 'West Madlands'. It's more accurate, since half the people involved don't live in Birmingham, and more descriptive, since most of the people involved are, in the best possible ways, demented. Swim Deep have the right to make the decision because today's the day they become A Proper Deal. Following the buzz of their famous warehouse gigs, this is the night of their first 'real venue' hometown headline show. Here's how it goes down...

"We're making something you feel more than any drug"

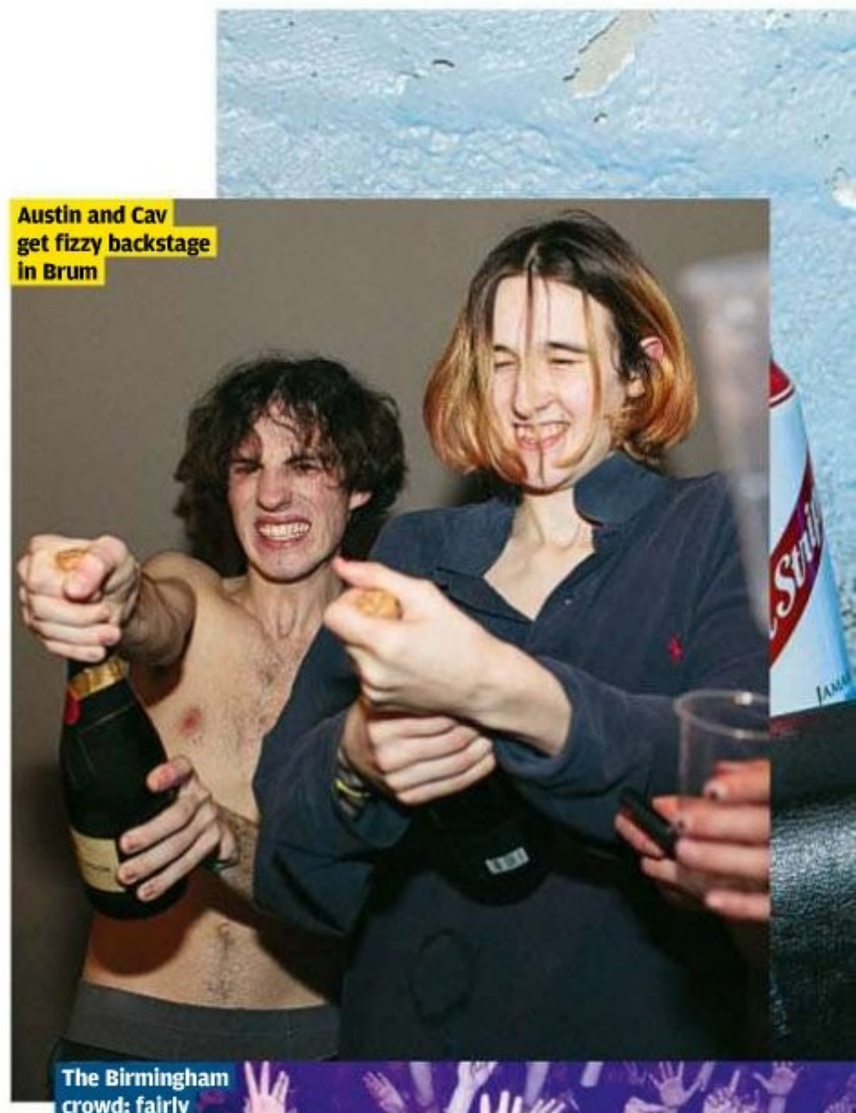
AUSTIN WILLIAMS

Singer Austin Williams is looking forlornly at the band's rider. Next to the spirits, the only real food on there is Party Rings, Mini Rolls and cheese straws. "We were trying to think of food you'd want when you're hungover," he says. "But we chose the list when we *were* hungover." He has little time to contemplate spending the next fortnight living off processed fat and chocolate, because around him a disco is erupting. Madonna's 'Like A Prayer', New Order's 'Blue Monday' and Lionel Richie's 'All Night Long' blare out as friends, family, lovers and the band's team make short work of the gin, tequila and rum.

Later, it's a high-stakes show at the Institute. There are chants of "Swim! Deep!" as they emerge onto the stage. Austin quickly gets topless, to the delight of the mostly female crowd, and commands attention with his total charisma. The addition of keyboards to their live line-up has swelled the groove and slowed the songs down, upping the Stone Roses swagger. The refrain from 'Honey' – "*Don't just dream in your sleep, it's just lazy*" – already sounds like rock's next mantra. 'King City' is close to becoming a celebratory anthem, like 'Time For Heroes'. By the end Cavan, undone by a powerful combination of gin and Lucozade, staggers behind the bass amp to vomit all over the hands of their mate and kind-of roadie Mikey B.

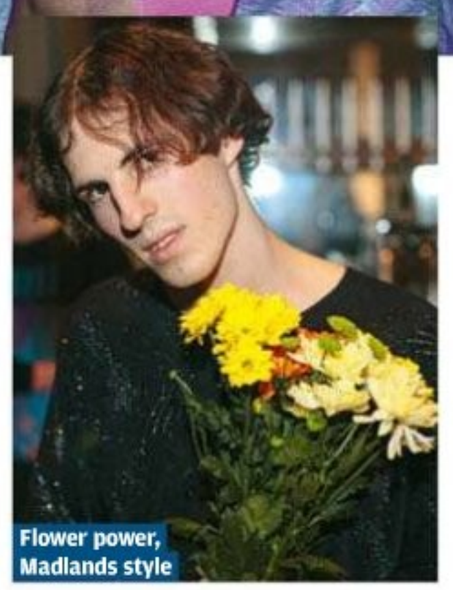
Did tonight's show feel like a turning point? "Yeah, it was really emotional. It was a proud moment," says Austin backstage afterwards. "And kind of sexual. You're, like, having sex with your best mates through instruments. And that's why I think you can't look each other in the eye when you come offstage." With that the party, and half of Birmingham, head to Snobs to drink alcopops and dance to '90s indie bangers.

Swim Deep – charismatic dreamer Austin; elfin partyboy Cavan; everydude charmer and guitarist Higgy; androgynous drummer Zachary Robinson – are looking increasingly like the dark horses in the Class Of 2013. Until now they've been in the shadow of Palma Violets and Peace as Next Big Band Things, but it looks like missing out on most of the tipster lists (but not *NME*'s January New Bands issue, it should be said) could turn out to be a blessing. With new single 'The Sea' curling ears nationally (it's blasted out on Radio 1 as the band travel from Birmingham to Leeds), and their first ▶


Austin and Cav get fizzy backstage in Brum

The Birmingham crowd: fairly into it...

Austin shows off his lovely tattoo in Leeds


Flower power, Madlands style

Austin and Higgy on a beery break from DJing in Leeds

(L–r) Zachary, Higgy, Cav and Austin

Deep into the set at the Leeds Brudenell Social Club

Cav in Birmingham: the dentist will see you now...

Find more issues at magazinesdownload.com

Onstage in Leeds: Austin needs to get some more reliable buttons

Higgy's Birmingham soundcheck: evidently a *Guitar Hero* expert

Austin meets his public...

...while Zachary swaps hair tips with *his* public

Cavan and Zachary go for a post-gig horse burger

headline tour becoming a genuine mega-buzz affair, people are starting to realise they should have been backing this horse.

While they share similar DNA to Peace, theirs is a more hypnotic kind of jam, their big melodies shrouded in a spirit closer to The Stone Roses than shoegaze. They'd never actually *heard* any Stone Roses before they started making music, though, and their manager puts the similarities down to string theory: tiny vibrations buzzing through time to be reanimated across different generations. Perhaps that's what gives Higgy a nosebleed the following afternoon, backstage at Leeds' Brudenell Social Club. But whatever has been going on, it started something up in Birmingham a year or so ago.

"There was this group of people all hanging out and talking about how they wanted to make this impact," says Austin. "There was a feeling of 'stop talking about it and do it', but I really can't believe that that wasn't happening everywhere else as well."

It's well established that the people of West Madlands quite enjoy a party. But there's a romantic purpose to it all beyond simply getting rinsed. "It's a *real* purpose," nods Austin. "You really wanna... not change the way someone feels, but make them think about whether they *can* or not. It feels a bit sad that people don't do what they love. I think the world would be a crazy place if everyone was doing what they loved. It'd be lovely. Everyone would be losing their shit. No-one would find it for weeks."

"I lost my shit last night," says a sheepish Cavan. "I still can't find it. It's probably still onstage."

As Mikey is dispatched to contact the venue and see if they found Cavan's shit anywhere when they were cleaning up, we expand further into Austin's dare-to-dream philosophy, and why it is suddenly connecting now. "It hasn't been said in a way that can translate to a lot of people," he says. "I'm a young kid myself, so if I project that in my lyrics or songwriting then the music can generate that feeling. It just comes out and the lyrics follow, and the two have to match. It's really important to connect with young people because obviously that's what the world's gonna be in a bit. So it may as well be a world full of love."

So is there a message that's connecting the songs?

Austin: "'*Don't just dream in your sleep, it's just lazy*'. I think that pretty much sums it up."

Last night there were a lot more girls in the crowd than boys.

"We're quite the heartthrobs," laughs Cavan. "We're more like early Blur when they realised all their fans were girls, so they went and made 'Parklife'."

"It's because it's not just love songs, it's expressing what you feel," says Austin. "Everyone wants to find that feeling, and if those girls want to find that then I guess that's why they come."

With the help of 'The Sea', Swim Deep's star has risen swiftly in the past month, but until this point they've been eclipsed by other, more hyped bands. "There's a good sense of competition," says Austin. "We've always known Peace, we were always playing gigs with them, they've always been that one step ahead in that they've been in a band a lot longer than us. But it feels like everyone's in it together to hit the big time – us and Peace and Palma Violets in London and everyone. People don't just want to be influenced, people wanna *influence*."

"There's *loads* of great guitar bands around," adds Cavan, "and most of them haven't released an album yet. I think this is gonna be a great year for guitar albums."

"I don't think it's so much of a coincidence," reckons Austin. "But people have sat up and realised, 'Fuck, we need to make some great music in bands'. With a piano or a guitar, you can make something that makes you feel more than any drug or girl could ever make you feel."

But they are not – and this is important – pop-hating bores. Their backstage disco is testament to this. "There *was* a golden age of '80s and '90s pop," says Austin. "We love it. There's something underneath all that music that really makes it; when we were making the album that's what I strived for. It's there in all of Lionel Richie's and Mariah Carey's songs, and I think we found it making our album."

That album, recorded in Brussels with Florence + The Machine and White Lies producer Charlie Hugall (Austin: "Completely one of us. He made it that bit more Madonna") will drop in May. Where is Austin's head now the hour is approaching?

"World domination, man," he says. "I've always wanted to have a great influence on pop music or the mainstream, and how it should be. There's a very manufactured way of making music. But I think there can be so much more put into a record."

Would he care to offer his mission statement?

"We are the ambassadors of feeling good. We want to project rays of sunshine on people's faces when it's raining..." He thinks about it some more. "At Glastonbury. On a Sunday night, headlining."

Something is clearly stirring in these regions. The battle for supremacy over 2013 just got interesting.

'They make us feel amateur!'

Peace's Harry on Swim Deep

"My main connection to Swim Deep is through Cavan, or 'the kid' as I've always known him. He was our merch boy before he was in Swim Deep and I can remember insisting to people that he was the next Bowie – he's got this glint in his eye, and Swim Deep picked up on that as well. Those guys are so much better than us. Swim Deep make me feel like an amateur."

WANT TO KNOW MORE ABOUT DAVID BOWIE'S NEW ALBUM?

ON SALE FEB 28
INCLUDES
FREE CD

DON'T MISS UNCUT'S 10-PAGE SPECIAL

PLUS We talk to Bowie's key collaborators this time round, and discover he's been surprisingly busy

AVAILABLE IN ALL GOOD NEWSAGENTS OR DOWNLOAD NOW AT WWW.UNCUT.CO.UK/MAGAZINE

TOO COOL FOR SCHOOL?

They're the most hyped new band around – Elton, Noel and Grohl love them – but retro-rock teens The Strypes mostly play covers. Are they superstars in the making or just a shit-hot wedding band, asks Dan Stubbs

PHOTOS ROGER SARGENT

You're 13 or 14 years old. You're from a tiny town in central Ireland and you and your three blues-obsessed mates form an R&B covers band. It's not the kind of R&B your schoolfriends know about – think early Rolling Stones, not early Rihanna. After a couple of years plugging away playing pubs and music halls in Ireland, something weird starts happening. You're invited on *The Late Late Show*. Elton John calls your drummer's dad – he wants to sign you to his management company. Paul Weller invites you to support him. Then Noel Gallagher turns up at your gig in a grotty London pub. Soon, every London show you play is packed out with A&Rs from every major label. Miles Kane gives you his phone number. One morning, you wake to find Dave Grohl spent five minutes talking about you on a US chat show. And so, at the age of 15 or 16, you drop out of school to chase a rock'n'roll dream that seems to have been laid out on a velvet cushion. This is life for The Strypes, the most hyped new band of 2013, and quite possibly the strangest proposition too.

Noel meets The Strypes at London's Old Blue Last: "I was once in a band..."

I meet the band in a café in London's West End. It's half-term, meaning singer and youngest member Ross Farrelly is, for once, legally allowed to be away from school. Drummer Evan Walsh orders hot lemon and honey – he's ill, croaking about a "throat like a buzzsaw". Guitarist Josh McClorey has a hot chocolate. And bassist Pete O'Hanlon? A nice glass of milk.

If these seem like the beverage choices not just of very young people, but of very young people from a different era altogether, it only fits in with the general impression the four give off. They wear mod suits and tweed and Hush Puppies. They talk with great authority about bluesmen with made-up-sounding names. They love pub rock – '70s acts such as Dr Feelgood and Dave Edmunds – even though they're only borderline old enough to rock a pub themselves. And, eeriest of all, they've taken everything that's happened so far in their stride. For example: they went for lunch at Elton John's mansion, but they won't talk about it. "Ah," says Pete, like a preternaturally wise old man. "I wouldn't come to your house and talk to the press about it, would I?"

"All the people we've met so far – Miles, Paul Weller, Elton – they're all really normal," says Josh, who looks

REX, RICHARD JOHNSON, DEAN CHALKLEY

like Justin Bieber given an indie makeover. "It's just like meeting anyone, like a postman, but they're just really lovely and genuine and they have huge talent." Perhaps surprisingly, given all of the names they've been associated with, the one they were most excited about was Yardbirds guitarist Jeff Beck, with whom they spoke about the blues. "Everyone's given us the same advice," adds Josh. "Don't change what you're doing, and don't get screwed over."

There's something almost unreal about these boys, like they're not just disconnected from the modern world of iProducts and the internet, but also from everything that's happened since TV went colour. They have an obsession with old blues music via their parents' record collections – mostly Evan's dad Niall, who also accompanies them on tour – but they are at pains to insist insist they don't live in a bubble. They like Jack White and see a kinship with Jake Bugg, due to his comments about Simon Cowell's culture-crushing *X Factor* hordes.

"We are on a crusade against *The X Factor* and manufactured pop," says Evan, perfectly seriously.

"We think it's a pile of crap," says Pete. "It's not real – it's just people who want to be famous. They're not hungry for music, just for money."

"THE STONES ALWAYS PLAYED COVERS – IT'S BLUES TRADITION"

JOSH, GUITAR

Perhaps the thing that's attracting the ageing rockers to The Strypes is a sense of kinship in the pursuit of that most evasive of ideas – 'real' music. The band's mentor, Chris Difford, guitarist and singer with the band Squeeze, reckons that's what makes the band relevant for teenagers today. "My daughter is about the same age as them, and she's grown up in a world of *The X Factor*," he says. "She and her mates are crying out for a band like this."

So The Strypes talk the talk. But the torrent of hype has brought an equal dose of cynicism, not least because they largely perform covers live. They have a good answer to that point too: simply, they judge themselves by the standards of the past. "The first three Stones albums have got three originals on each and The Beatles' first album was full of covers," says Josh. Pete chips in: "It's the blues tradition – not just covers but reinterpreting them and letting people hear them."

But it's their own material that will be the acid test. It's fine to sing a blues song about troubles with your woman when you're interpreting the words of a whisky-soaked Mississippi bluesman. Not so much when you're writing as an Irish teen. "That's the challenge," says Josh. "You can't write about deep love because you haven't experienced it because you're 16. But you can write about your town or whatever. It's about finding something that's relevant to us."

So far, their set consists of just a handful of self-composed numbers, including 'Mystery Man' and 'Blue Collar Jane'. They don't stick out among the covers. James Endeacott – the A&R who signed The Libertines and has subsequently seen every buzz band to pass through London – has heard the rest of their 12-track demo, and reckons they've got the goods.

"The word 'hype' in my book is about tricking people into thinking something is better than it actually is," he says. "In that sense, The Strypes are not 'hyped' – they are just a very talented bunch of kids playing truthful and honest rock'n'roll. Their own material sounds like their covers – frenetic, energetic and vital."

As Pete sups the last of his milk, two Italian girls come over and request a photo with the band. They have no idea who they are – it's just that these four look like they're going places.

Earning their Strypes (l-r): Evan, Ross, Josh and Pete

Two hours later, The Strypes are onstage at The Social in London, where a queue stretches the length of the building before the doors have even opened. When they play, it's easier to see why there's so much buzz. They howl and wail through more than a dozen tracks. Guitarist Josh, in particular, is a magnetic presence with a scowling game-face, mad, staring eyes and solos that practically scream.

But doubt still remains. Are they the year's most exciting band or just the best wedding band ever? Watching them is undoubtedly a novelty, Ross mooching round with Ray-Bans on, two members blowing into harmonicas, but there is a nagging sense you're watching a school production of *The Blues Brothers*.

After the show, Carl Barât greets the band and confirms that he's a fan – another box ticked. Tomorrow, they set off to Brighton to write songs for their album with a couple of guest songwriters they refuse to name. The results could be the making – or the breaking – of this strange band.

STRYPES HYPE

Three of The Strypes' famous fans speak

ELTON JOHN
"They have a knowledge of R&B at 16 years of age that I've only amassed in my 65 years. They came for Sunday lunch to my house. They walked through the door and you think, 'These boys are stars – they look like The Beatles.' They're amazing and great musicians."

PAUL WELLER
"I saw The Strypes recently and it was just, 'Wow'. The guitarist is fucking amazing. Really raised my game that did."

DAVE GROHL
"Elton John turned us onto The Strypes. They're great, unbelievable! They look totally cool, too."

Find more issues at magazinesdownload.com

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

THE MEN

NEW MOON SACRED BONES

The Brooklynites take a gentle turn from their punk roots to draw on a host of new influences, but still rock like muthas

There's been no shortage of bands with DIY punk and hardcore roots gaining overground approval in recent years. Iceage, Fucked Up, Trash Talk, Pissed Jeans and our subjects for today, Brooklyn quintet The Men: it's encouraging that most of them still sound broadly the same – and just as abrasive – as they did when they were way below the water. 'New Moon', The Men's fourth album, is the sore-thumb exception.

Take the songs 'LADOCH', from 2011 breakthrough-ish full-length 'Leave Home', and 'Open The Door', the first track off 'New Moon'. They are separated by about two years. In this time, The Men have progressed from the former, which sounds like a Roman death match between Black Flag and Swans, to the latter, a barely alt.country song on which you can practically hear the brown cord trousers and definitely hear the mandolin. There have been more polite album openers in recent times, but not (and here's the curveball!) on an album that rocks like a mother.

This rocking frequently leans more towards country than punk, although it does sometimes straddle both planes. 'Half Angel Half Light', which follows 'Open The Door' and really should have opened the album, powers along on clanging barroom piano. 'The Seeds', an orthodox country-rock strumalong with all instruments straining into the red, is about that very specific fear of the NYC indie musician – one's other half upping sticks and pulling away the financial crutch ("*She's the one with the money/ She's the one with the key*", sings Mark Perro). 'Bird Song' appears chest-burstingly proud to feature lap steel, harmonica *and* a fadeout: these birds are singing because they've nested in The Men's giant 1970s indulgo-rock beards.

Ultimately, though, you suspect these guys' personal definition of 'classic rock' is found in *Our Band Could Be Your Life*, Michael Azerrad's enduring study of the pre-'Nevermind' US punk underbelly. Sometimes, 'New Moon' almost feels like a chapter-by-chapter soundtrack. As well as The Replacements, whose punk-into-country alchemy looms over much of this record, the lurking presence of Hüsker Dü bubbles to the surface on 'I See No One'. 'Freaky', meanwhile, is a marriage of chipper melody and earwax-dislodging distortion that hints at on-form Dinosaur Jr. 'Without A Face' manages to sound metronomic and party-dude triumphant at once – think Boston genii Mission Of Burma.

There are loveable homages and cringeworthy ones, and The Men have established a knack for the former. Their keenness on Sonic Youth was first expressed on 'Bataille' from 'Leave Home', and it returns for 'Electric', a spiky and sassy belter. The place where the anthemic, the noisy and the epic meet is where The Men sound most naturally positioned.

This isn't a cheerful album exactly: the lyrics are softly romantic, boozily philosophical and (deliberately?) uncredited. It sounds like The Men had a ball recording it though. Guitarist Nick Chiericozzi contributes some evocative sleevenotes describing the recording of the slow-building fuzzfest of 'I Saw Her Face', but even without them, you can visualise the chaps as they lose themselves in the racket. And they're never more rackety than on 'Supermoon', the album closer and sincerely thrilling Stooges-y thug-psych jam. Feedback yowling pretty much perpetually across its seven minutes, it concludes with five seconds of discussion on how that take went, as do a few other songs on this album. At a guess, this is The Men saying that despite the increased breadth of influences, they're still treating imperfection and spontaneity as a virtue, and are still gosh-darn punks to boot. ***Noel Gardner***

8

BEST TRACKS: 'Without A Face', 'Electric', 'Supermoon'

SKELETONS IN THE CLOSET

Who else lives on Sacred Bones?

DAVID LYNCH
The *Twin Peaks* guy, yes – but, more pertinently, the man whose cult status began with late-'70s movie *Eraserhead*, the soundtrack for which was reissued by Sacred Bones last year.

HUMAN EYE
The vision of one Timmy Vulgar, Human Eye make self-styled "alien punk", expressed through songs like 'Impregnate The Martian Queen Pt 2', and Timmy's combo of junkshop glam and Jay Reatard fury.

ANASAZI
New York band whose two singles last year placed them among the cream of the new bands splicing old-school goth and old-school punk. Members play in martial folk types Cult Of Youth, also on this label.

LED ER EST
Before Sacred Bones released second album 'The Diver' last year, this NYC threesome were affiliated with the equally cool Captured Tracks and Wierd labels. Both are a good fit for their combo of ramshackle post-punk and icy electronics.

CHELSEA LIGHT MOVING
CHELSEA LIGHT MOVING MATADOR

Thurston Moore and Kim Gordon were the Posh and Becks of New York no-wave, the Brangelina of esoteric guitar tunings. Their split – and the consequent rupture of their band, Sonic Youth – surely made everyone who ever loved indie rock feel a little sad inside. But Thurston's out to make it better. His new group's debut is all slanted alt.rock chugs, spat-out beat poetry ('Mohawk') and songs about counterculture icons ('Frank O'Hara Hit', 'Burroughs'). It sounds, well, a fair bit like Sonic Youth. Thurston on the rebound? Kinda. But the best thing is that after 30 years of kicking out the jams, he's still making guitars scream in ecstasy. Clearly, still in love. ***Louis Pattison*** **7**

BEST TRACK: 'Heavenmetal'

BASTILLE
BAD BLOOD VIRGIN/EMI

Bastille want everyone to like them. They want Arcade Fire fans who love a cliff-edge epic to like them (YouTube hit 'Pompeii'). They want the Coldplay mass-emotional armies to like them ('Overjoyed'). They even seem to want people after a piano version of Ed Sheeran to like them ('Daniel In The Den'). Alas, all this greedy grasping means the London newcomers can't really get a firm grip on *anything*, meaning 'Bad Blood' comes out with about as much identity as a Facebook commenter without a profile picture. The Two Door support slots and *Made In Chelsea* soundtrack spots they've secured so far should guarantee a certain level of popularity among the many 'target markets' they're aiming at, mind. ***Jamie Fullerton*** **5**

BEST TRACK: 'Pompeii'

NIGHT WORKS
URBAN HEAT ISLAND LOOSE LIPS

In little more than a year, indie R&B has gone from novelty to hipster annoyance. But before we bolt the door on Solange et al, we should first make space for 'Urban Heat Island', an album from former Metronomy member Gabriel Stebbing. While Stebbing dabbles in the honeyed vocals and militant synth stabs that indie R&B has done so much to defame, he does so with a tenderness of touch and melodic skill that brings to mind Hot Chip or The Shins. There's humour too: the brilliant rap coda on 'Share The Weather' is surely the work of someone who has fully absorbed *Flight Of The Conchords*' 'Inner City Pressure' – a good thing, obviously. ***Ben Cardew*** **8**

BEST TRACK: 'Boys Born In Confident Times'

FICTION
THE BIG OTHER MOSHI MOSHI

If a real School Of Rock existed, Fiction would most likely be shown the rod for careless use of cliché. "*Bull in a china shop*"? Must try harder. Still, the debut album from the London five-piece is impressive enough. They've been around for a while, touring with Warpaint, supporting Everything Everything and honing a coherent sound. A sheen of Afrobeat and '80s pop lead to an inevitable comparison with Vampire Weekend, which is no bad thing. The fantastic 'Careful', with its 'Raspberry Beret'-style riff and a gorgeous chorus that'll ring in your ears for hours, stands above the rest. Definitely on their way to a gold star, then. ***Lucy Jones*** **7**

BEST TRACK: 'Careful'

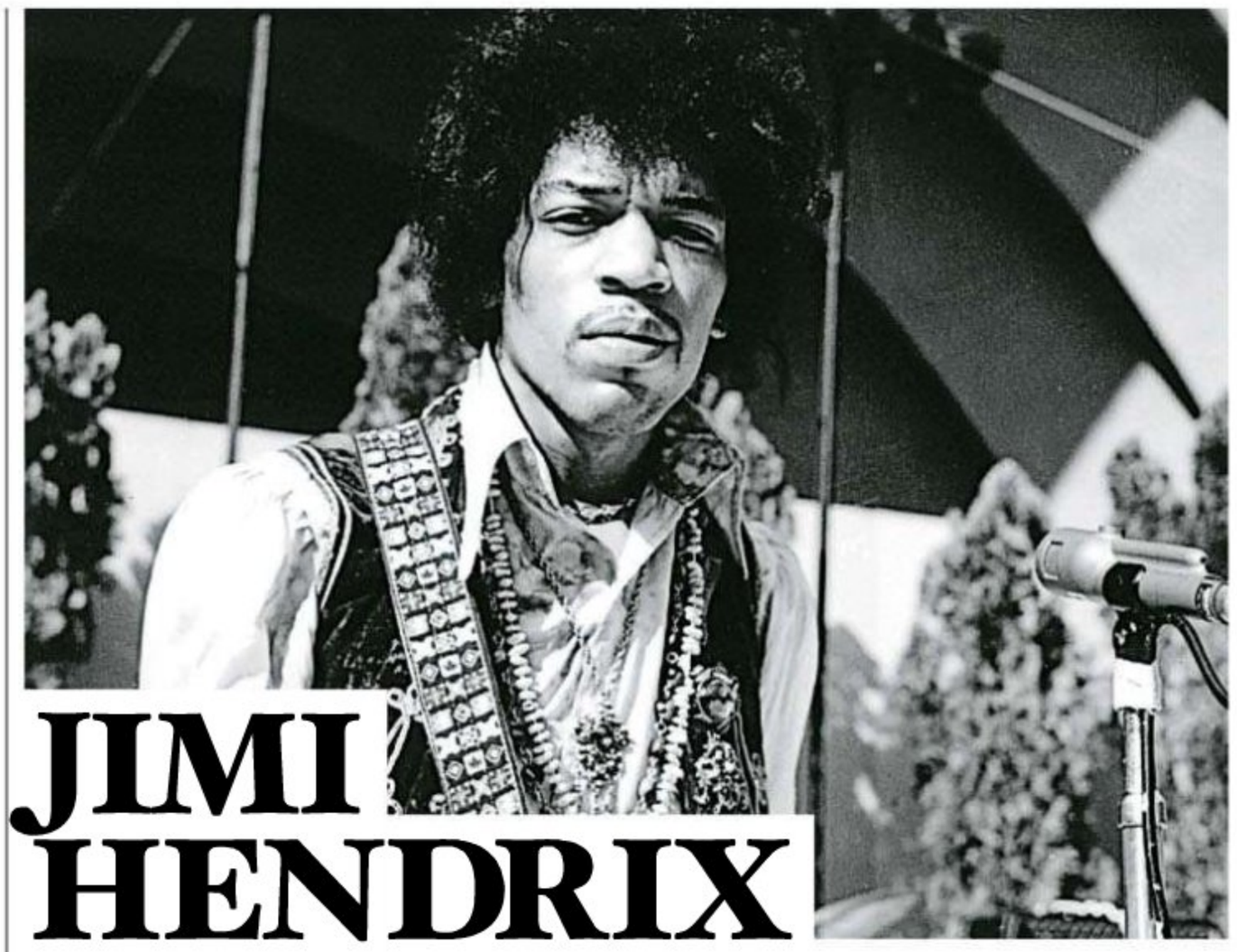
Faces To Names...

Three reviewers, three questions

LISA WRIGHT
Fave album right now?
"Palma Violets, '180'. Makes me wanna get drunk, fall in love hard, dance myself into the ground and roll down a hill."

LOUIS PATTISON
If you could ask David Bowie one thing, what would it be?
"Tin Machine: underrated?"

KATHERINE RODGERS
Fave track right now?
"A$AP Rocky et al, 'Fuckin' Problems'. Loads of great rappers having a therapy session in the earwormiest way imaginable."



JIMI HENDRIX
PEOPLE, HELL & ANGELS LEGACY

The album that never was, by the man who reinvented the guitar. But is this the best of posthumous Hendrix?

Given he died 43 years ago at the age of 27, a 'new' album from Jimi Hendrix might, at first glance, seem an impossible dream. But that's not quite the full picture, as 'People, Hell & Angels' is no lost gem. Each of these 12 songs will already be known to fans, even though they're all previously unheard versions from sessions that took place between early 1968 and late 1969.

Had everything gone smoothly, what's here might have ended up on the follow-up to 'Electric Ladyland', tentatively titled 'First Rays Of The New Rising Sun'. It never happened, of course, but this collection has a tantalising flavour, the sense of an alternative history of rock. Various musicians drop in and out of the electric blues workouts, including Jimi Hendrix Experience bandmate Mitch Mitchell, old army buddy Billy Cox, drummer Buddy Miles, saxophonist Lonnie Youngblood, and Stephen Stills, who plays bass on 'Somewhere'. This is the track, full of Jimi's explosive wah-wah guitar, that first puts 'People, Hell & Angels' in a different league to many of the other Hendrix cash-ins filling up the bargain bins.

There are notes of will-this-do here, too – neither 'Easy Blues' or 'Hey Gypsy Boy', with their jazz-lite noodling, will be hailed as the Hendrix Holy Grail. But there are special moments: the laid-back 'Hear My Train A Comin'', remastered by Jimi's friend and engineer Eddie Kramer, has a Technicolor vibrancy that belies its age; a cover of slide guitar player Elmore James' 'Bleeding Heart' is vital, and so old-school it sounds black and white. Initially recorded by The Ghetto Fighters at the legendary Fame Studios, this was an unremarkable soul stomper before Hendrix overdubbed his unmistakable playing.

There's no shortage of posthumous Hendrix. He only released four long-players before his death in 1970; three times as many have been released since, and that's before you get into unofficial bootlegs. If you're going to get one of them, make it this. ***Andy Welch*** **8**

BEST TRACKS: 'Somewhere', 'Hear My Train A Comin'', 'Mojo Man'

YOUTH LAGOON
WONDROUS BUGHOUSE FAT POSSUM

Love The Flaming Lips' 'Do You Realize??', but fall into an existential crisis when it goes "*Do you realise, that everyone you know, someday, will die*"? In that case, the second album in as many years by San Diego's hipster-psych man Youth Lagoon is just the thing. The song 'Dropla' essentially fills the same niche but repeats the much cheerier phrase, "*You will never die*" ad infinitum. It's the best track on an album of disorientating pop. Tiptoeing through the dark fairytale forests of 'Sleep Paralysis' can be fun, but this is so woozy-sounding it should come with a warning not to operate heavy machinery while listening. ***Dan Stubbs*** **7**

BEST TRACK: 'Dropla'

HOOKWORMS
PEARL MYSTIC GRINGO

Not until two minutes into eight-minute opener 'Away Towards' does the mist start to lift. Then: whoosh! A swirl of Primal Scream psychedelia played by five men from Leeds, over which singer MJ (Hookworms like to be known by their initials) gives it the full Bobby Gillespie. This record is not the sunburnt wooze of Tame Impala: it's angrier, colder. 'Form And Function' is a furious fuzz; 'Preservation' plain irritated by the world. Sensing the album is perhaps *too* intense, the band's debut also features lyric-free, sort-of-ambient tracks 'i', 'ii' and 'iii', dotted throughout to provide brief moments of serenity. ***Tom Howard*** **8**

BEST TRACK: 'Form And Function'

Find more issues at magazinesdownload.com

KATE NASH

GIRL TALK HAVE 10P

One of music's biggest mouthpieces adds the sound of Bikini Kill and Hole to her warm-hearted pop

"You've got a problem with me 'cos I'm a girl. I'm a FEMINIST. And if that offends you... THEN FUCK YOU." All rise, brothers and sisters, because Kate Nash is back and she has things to say.

'WHAT'S HAPPENED TO KATE NASH?' the internet wailed after she posted her comeback track 'Under-Estimate The Girl' (which doesn't appear here) – a grunge-infused jam with a screw-you screech of a chorus that left certain corners of the web wondering where the whippet-tongued comrade of Lily Allen *et al* had gone. Well, she moved to LA, hung out with Le Tigre's JD Samson, formed a band, grew up a bit, and decided to bring the flashes of punk influence we saw on her previous records to the fore. The result? An album that veers between the lush pop melodies of her last two LPs and a full-frontal riot grrrl assault. And it places its mission – to close the gender gap in pop music – completely front and centre.

Take the Hole-indebted 'Sister', a teary tale of a friendship lost, which kicks off with a 'Doll Parts'-esque bass throb before tearing into a 'Violet'-evoking screech of "*I'M TALKING TO YOU*". Then there's the seething Sleater-Kinney-meets-Bikini Kill wail of 'Cherry Pickin'' and the Cramps-infused rampage 'Death Proof'. But for every shout on 'Girl Talk', there's a moment of intimacy to match it. Take the acoustic confessional 'You're So Cool, I'm So Freaky', which rings of Kimya Dawson, and the guitar strum of 'Oh' with its emancipatory coo "*Don't tell me who to be.../I'm living just for me and not for what you might write about my head and body*".

And while the racing hedonism of '3AM' shows that Nash still knows how to party, it's moments like 'All Talk' with its call-to-arms of "*Action! Words are only in my mouth!*" which prove that however backwards-glancing the influences are on this album, she's still using her reputation as one of music's biggest mouthpieces as a force to get people riled. And she's not afraid to take on whatever bullshit might come along with that – "*I'm a stupid whore and a frigid bitch*", she spits on 'Rap For Rejection', seemingly at online commentators. "*Well, can you make up your mind and tell me which is which?/You're tryin' to tell me sexism doesn't exist/Well if it doesn't exist then what the fuck is this?*" Suck on *that*, The Patriarchy.

"As an artist you have the power to change the world and change history," she told *NME* earlier this year, speaking out about the plight of imprisoned Russian punks Pussy Riot. "That's the point of art – freedom and being able to say what you think and care about." Kate Nash doesn't want to just talk about everything that's shit in the world. She wants to inspire people to fight it. And for that, it's safe to say the earth would be a much better a place with a few more Kate Nashes in it. ***Jenny Stevens***

7

BEST TRACKS: 'Sister', 'Fri-End?', 'All Talk'

GOLD PANDA

TRUST NOTOWN

Tiding us over until the full-length follow-up to his still-stunning album 'Lucky Shiner', indietronic beatmaker Gold Panda delivers a new EP, 'Trust'. This is no cheap tactic to buy himself time, though – in fact, the four-track collection features 'Burnt-Out Car In A Forest', a song the man himself recently claimed on Twitter is the best he's ever made. The tone is subtle and warm throughout, and the uniquely titled 'Casyam_59#02' is a highlight. Clocking in at just over 15 minutes, 'Trust' may be slight but is nevertheless an interesting chapter in Gold Panda's catalogue. Now, hurry along with that new album. ***David Renshaw*** **7**

BEST TRACK: 'Burnt-Out Car In A Forest'

LAURA MVULA

SING TO THE MOON SONY

Birmingham's Laura Mvula arrives already richly adorned with praise. Nominated for both the Critics' Choice Award at the Brits and the Sound Of 2013, she's on a carefully plotted course to follow the likes of Ellie Goulding straight to the heart of daytime radio. Produced by the guy who has helped to successfully duct-tape Rumer to the Radio 2 playlist, Mvula's keenly awaited debut record is ornate, gentle and clearly composed by someone with vast musical training. So it's a shame that so much of it sounds lightweight and shallow. Tracks like 'Green Garden' and 'Is There Anybody Out There?' show off Mvula's voice, but lack emotional punch. She'll likely worm her way into plenty of dining rooms with this album, but not into anyone's hearts. ***Tom Goodwyn*** **5**

BEST TRACK: 'Green Garden'

Sleeve Notes

Best Sleeve Of The Week

Hookworms – 'Pearl Mystic'

Disappointed that Hookworms are actually men from Leeds and not wizards? Then fool yourself with this appropriately mystical, spooky, totally out-there sleeve.

Worst Sleeve Of The Week

Gold Panda – 'Trust'

It might not be the most 'ooh, look at me' artwork but I'm still considering buying 100 copies of this Gold Panda EP. My bathroom could do with some sexy new floor tiles.

KILO KISH

K+ FREE DOWNLOAD

Punctuated by excerpts from Skype conversations, 22-year-old Lakisha Robinson's second mixtape is a glimpse at the way rappers, singers and producers work together in 2013. You can just imagine the 25 guests zipping sound files around the world via WeTransfer. Lakisha's mellow flow on the record suits some tracks better than others, and the slowed-down rave sirens of twisted slow-jam 'Turquoise', the twinkly A$AP Ferg collaboration 'Love2K' and the loose'n'minimal 'Creepwave' work best. Kish might not be entirely #wow just yet (unsurprising, considering she made songs for her debut 'Homeschool' EP as a "joke... kinda") but she's heading there. ***Siân Rowe*** **7**

BEST TRACK: 'Turquoise'

STEREOPHONICS

GRAFFITI ON THE TRAIN STYLUS

That the first Stereophonics LP since the death of former drummer Stuart Cable is bleak isn't a surprise. Fumbling with an industrial version of their no messin' pub rock on 'Catacomb' and 'In A Moment', it's evident they're trying for QOTSA, but they come over more like Status Quo's denim frotting against Rammstein's leather. Other misfires come in the title track's overwrought attempt at a symphonic Bond theme, and the shaky pastiche of Mark Lanegan and Isobel Campbell's sweet and sour vocal interplay on 'Take Me'. The deft Tom Petty chug of 'Indian Summer' is anthemic enough, but there's little else to get excited about. ***Leonie Cooper*** **4**

BEST TRACK: 'Indian Summer'

SUUNS

IMAGES DU FUTUR SECRETLY CANADIAN

The futur sounds menacing on the Canadians' second

When the world, his wife and Radio 1's Head Of Music were rubberstamping "the return of guitar music" at the end of last year, no-one actually specified what kind of guitars we were talking about. Heavy-metal axes? Jingly-jangly anorak-clad Rickenbackers? New boring acoustics? Or electrodoomrock weapons of psych-jazz eeriness? Suuns have bet the farm on the latter.

In fact, the Montreal quartet were already on the button a couple of years ago with debut album 'Zeroes QC', a twisted art-rock salvo of intimidating confidence that veered nauseously between dark funk freakouts, motorik odysseys and murky surf-pop travesties, and saw Suuns weighed down with the crown of our best new band of 2011. No pressure then, chaps.

Mind you, if they're feeling the burden of expectation, they're making light work of it. From the 'Misirlou' attack of opener 'Powers Of Ten' to the sparse ESG grooves of 'Bambi', 'Images Du Futur' (you know they mean serious business with that title) has the poise of a steel-sinewed athlete, production – from The Besnard Lakes' Jace Lasek once more – as tight as last decade's skinny jeans, and songs that shock anew with each shift in carefully considered momentum. Everyone mucks in with the heavy lifting – Ben Shemie on murmured vocals and clipped rhythm guitar, Joe Yarmush combining bass and guitar duties, Max Henry less prominent this time but still shaping the mood on synth, and Liam O'Neill piecing together an inspired mesh of syncopated beats – and the unit sculpts its menacing, brainy rock with a winning balance of power and restraint.

Yarmush in particular is a hero, bringing tortured effects to the tremolo strum of 'Sunspot' and making his guitar weep over the Factory Floor throb of '2020' like Eric Clapton on that Beatles track – ah, you know the one. Together, Yarmush and Henry draw the clean, Clinic-meets-Kraftwerk lines of 'Holocene City' and splice ferocious riffs with synth glissandos on 'Mirror Mirror', as Shemie is threatened with submersion.

Shemie himself makes no bones about his vocals, just adding a dash of colour to the Suuns palette – don't come here expecting Leonard Cohen wordsmithery, only coils of thought and a voice that worms its way into the fabric of the song. Now and then he finds wriggle room. 'Music Won't Save You' almost swings – think Wild Beasts' 'All The King's Men' with one of those monstrous what's-the-point-of-it-all? hangovers – but Shemie keeps it creepy. "*Try as you might*", he sneers, "*Sing the same old song/Your music won't save you*". Each line is punctuated with peals of mirthless laughter.

And that's where they leave us – bereft, but damned chipper about the state of 'guitar music' in 2013. On an album that rarely shakes off its shroud of unease, Suuns paint a pretty bleak picture of all our tomorrows, but their own dazzling '...Futur' looks assured.

Matthew Horton

8

BEST TRACKS: 'Bambi', 'Minor Work', '2020'

The Rider

What we're watching, smelling and looking at this week

Book

David Bowie – *Is*

Want more Bowie? This book tracks his career right from its London beginnings with unique access to his archive of costumes and artwork and essays on image, music and gender.

BUY IT: £28, from *Waterstones.com*

Scented Candle

Sigur Rós – Vardeldur

Sigur Rós' mood-setting candles recreate Iceland with the "briny smell of a flotsam campfire on a distant black beach". We feel calm just thinking about it.

BUY IT: €23, from *Sigur-ros-store.com/*

Film

The Bay

A plague is unleashed in the water of seaside town Chesapeake Bay in this startling found-footage horror film that's FINALLY getting a UK release. Warning: it gets gross.

SEE IT: In UK cinemas from Friday, March 1

THIS WEEK'S SINGLES

Reviewed by NME's

AL HORNER

BANKS

BEFORE I EVER MET YOU GOOD YEARS

Imagine naming yourself Banks in 2013. Hasn't the mysterious Los Angeles vocalist behind this sultry trip-hop-pop track ever heard of word association? Banks are so evil you might as well call yourself The Findus Horsemeat Yewtree Piers Morgan Experience and be done with it. No need to bail out on this new talent though, as 'Before I Ever Met You' sounds like Massive Attack doing a Bond theme, with pouty vocals, too-cool clicks and a deep, sultry beat.

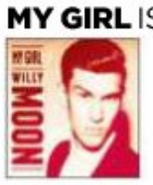
DRENGE

BLOODSPORTS INFECTIOUS

Have you ever been on a moonshine-fuelled 3am rampage in a stolen car through a deserted city centre? One with Alex Turner and Queens Of The Stone Age tied up in the boot? Alright, me neither. But why bother, when listening to Sheffield brothers Drenge gives you the same experience but with 100 per cent less prison?

WILLY MOON

MY GIRL ISLAND



"*My baby don't care for picture shows*", Willy Moon pines on this new single, his first since last year's 'Yeah Yeah' was featured on an Apple ad. Yeah, probably because "*picture shows*" haven't existed for about six decades, dude. You're thinking of 'films', Willy! Catch up. This is a clunky slab of '60s retro-pop so forgettable I had myself tested for amnesia straight afterwards.

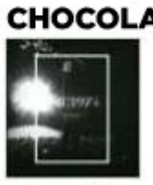
THE VACCINES

BAD MOOD COLUMBIA

It's easy to be frustrated with The Vaccines. They've only had two albums and their pastiche of bands like the Ramones and The Jesus And Mary Chain is already sounding laboured. Still, when they manage to be raucous – as on this ragged, snotfaced garage-punk track – it's better to lose yourself and crowdsurf rather than care.

THE 1975

CHOCOLATE DIRTY HIT



Where have Fall Out Boy been during their three-year hiatus? Because it sounds like they've been passing tips to Manchester four-piece The 1975. Despite its gangster storyline this is like the Illinois emos on a Thomas Cook package holiday, all glossy production and cheery tropical guitar licks. Avoid.

VELOUR

DIAL BROADWALK

Between his work on Jessie Ware's debut album in 2012 and slinky tracks of his own, Julio Bashmore is the new sophisticate king of dance music. True to type, this twitchy, effervescent collab with Black Acre whizz Hyetal is so classy it was probably recorded in luxurious satin robes with a mouth full of Ferrero Rocher.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

EXCLAMATION PONY

LONDON, HOXTON SQUARE BAR & KITCHEN TUESDAY, FEBRUARY 19

Cribs man Ryan Jarman and Here We Go Magic woman Jen Turner show off the, er, 'dynamic' of their side-project. Also: they're shitfaced

"You're all cool, man. I like you. You like me too, right?" Ryan Jarman, decked out in red leather trousers and matching jacket is grinning from ear to ear and soaking up the cheers. "We're Exclamation Pony, and we're your new favourite band!" To say that the singer is vastly changed from the live performer who spits self-doubting missives on The Cribs' last album 'In The Belly Of The Brazen Bull' would be an understatement.

The 32-year-old's new-found confidence manifests itself in a number of ways, from the sublime to the ridiculous to the vaguely pornographic. Jarman takes to the stage half an hour late with bandmate Jen Turner and their band, and the set begins in surprising fashion. Opener '3 Hour Onslaught' is a total thrasher, Jarman screaming with the passion of someone who's got a few sets of vocal cords on standby.

The needly guitar lines and hooky melodies of 'Rumours' follow, bringing the focus back to something more in line with The Cribs and Here We Go Magic, Turner's band. It's only when Jarman knocks his drink over and asks for "a quadruple whisky and diet Coke" that anyone realises the pair are smashed. From then on the show is an orgy of shambolic free-spiritedness.

Between 'Crime', a brooding tune similar to a stripped-back 'Back To The Bolthole', forthcoming loved-up single 'Only One' and ever-so-slightly disco (yep, you heard) banger 'Real Male', the pair are like a couple of randy teenage ne'er-do-wells. Ryan tries to get members of the crowd to propose to each other, Jen spends half the songs talking to people in the audience before randomly attempting a cover of Cribs B-side 'Glandular Fever Got The Best Of Me', while the pair's intermittent onstage smooches culminate with Turner pinning Jarman (lip burst and bleeding like the old days) on the floor and putting on a display that seems about three minutes away from an actual live sex show. They finish up with a second outing of 'Rumours' and then snog a bit more. Sure, it's chaotic. But it's just nice to see Jarman having fun. ***Lisa Wright***

RYAN & JEN ON...

FEELING LIBERATED

RYAN: "It was great. What's so exciting for me is that people have no idea what we're gonna do. The main thing is to feel liberated. Passion is all we really have; that's all we exist on."

ALL THE KISSING

JEN: "I've never felt that way onstage. I've never gone that far before, but there's something about him that brings that side out in me."

PLANNING NOTHING

RYAN: "I didn't even know where Jen was until about five minutes before we went on."

VICTOR FRANKOWSKI

KODALINE

DINGWALLS, LONDON THURSDAY, FEBRUARY 14

While you'd expect a band like Kodaline (epic choruses, babe of a frontman) to fully capitalise on the annual Valentine's Day cash cow, the turnout at Dingwalls tonight is a bit of a surprise. Sure, there's a hefty contingent of swooning girls front and centre, but there's an equally strong quota of lads getting all up close and feely too. But whichever way you look at the chromosome ratio, tonight is completely packed. It's quite obvious why. The Dublin quartet aren't cool (they occupy a space somewhere between Coldplay and a less tweedy Mumford & Sons) but their anthemic shtick and clichés about love are what a lot of people want. Anyone whose Valentine's solace comes from something preceded with 'My Bloody' simply doesn't matter. Current single 'High Hopes' (a soaring, heart-on-sleeve piano ballad) and 'Perfect World' are so commercial it's a surprise they aren't already soundtracking a coy union on a *Match.com* advert. Set closer 'All I Want' couldn't be more swollen with Big Feelings if it individually proposed to every member of the audience. There's nothing new or nuanced here, but the crowd couldn't care less. Kodaline are the kind of group that are made for Fearne Cotton to champion – 90 per cent mainstream as hell, but with enough pairs of brogues to elevate them from the credibility doldrums of The Script et al. No matter which side you swing to, it's hard to resist. ***Sarah Pope***

PANTHA DU PRINCE & THE BELL LABORATORY

SOUTHBANK CENTRE, LONDON

FRIDAY, FEBRUARY 15

For those wandering into the Queen Elizabeth Hall not having heard Pantha Du Prince's latest record and unsure how a minimal techno producer from Germany has ended up in such sober surroundings, the sight of a 50-ton bell carillon dumped centre stage is proof that he's gone even more experimental. The release, a collaboration with Norwegian musicians The Bell Laboratory, consists of five mesmerising tracks that harness the cascading melodies of big bells, little bells, tubular bells, percussion, marimba, live drumming and a whole lot more against the sequenced beats. It might sound complicated but they neatly weave back and forth between music's most structured, straitjacketed forms (pre-programmed techno) and its most free and florid. Well, mucking about with clackers and bells *is* a bit random. While the solemn hand-bell ensembles that open the show are greeted with a reverential hush, the spiralling peak of 'Spectral Split', the record's focal point, has the crowd wiggling their bums as they attempt to dance in their seats. Despite the superficial seriousness of it all, there's fawning applause at every opportunity. Pantha really is (and I've been waiting the whole review to say this) The Fresh Prince of Bell Air. ***Alex Hoban***

DEFTONES/LETLIVE

ROCK CITY, NOTTINGHAM SATURDAY, FEBRUARY 16

Although they're often lumped in with the same nu-metal tribe as Korn, Papa Roach and Limp Bizkit, Deftones have always seemed like a band apart (even if they do pack turntables and dress in the same low-slung jeans). Now touring their seventh album 'Koi No Yokan', the Sacramento men haven't needed a dubstep overhaul or the nostalgic festival circuit to stay in check. They've made the transition into rock elder statesmen look amazingly easy. Their self-confidence must be rock solid too as they've opted to take Letlive, the world's best new hardcore band, out on this five-date run. When the California quintet leap onto Rock City's stage, fiery frontman Jason Butler is atop the crowd before the set even kicks off. New song 'The 27 Club', from the much-anticipated follow-up to 2010's 'Fake History', sounds just as gut-wrenching as their best cuts and just as worthy of adoration. Deftones can't top Letlive for ferocity but they do prove the quality of their back catalogue. From the jagged grooves of 'Headup' through the spiky, anthemic 'My Own Summer' to the bombastic crescendo of 'Change (In The House Of Flies)', the two hours whip by. The new album cuts just sound enormous. Crowd members take it in turns to stand and gawp in wonder and hurl themselves around at the front of the room. After almost 20 years, Deftones sound as vital and as up for it as they ever did. Bring on the festivals – they're gonna make Limp Bizkit wish they hadn't bothered making a comeback. ***Tom Goodwyn***

DEREK BREMNER

EVERYTHING EVERYTHING

HEAVEN, LONDON WEDNESDAY, FEBRUARY 13

The boiler-suited Manchester band bring their Top Five album to the stage. Arise, Jonathan Higgs... the pop star?

Tonight opens with 'Undrowned', a song that's a kind of Radio 4 circle-jerk, with harpsichord tinkling over frontman Jonathan Higgs' choirboy falsetto. Then a hip-hop beat arrives in 'Torso Of The Week' as Everything Everything swap brainboxing for the sultry beats of '90s R&B, catty lyrics and pouty Essex boy indie. Until 'Kemosabe' takes over, with its neon-fabulous chorus prompting a mass singalong. And then you see him: Higgs THE POP STAR. Marvel as he executes his foot-on-the-amp bulge-lunge, getting his man-junk all up in your business.

The Manchester band flit seamlessly from high culture to the high street, and you don't know whether to dance or start a book club. Tonight's opening gambit epitomises their unlikely rise to mainstream glory. Classically trained musicians making pop music, the quartet are a throwback to the era of Orange Juice and XTC, when intellectuals and session musicians alike could be famous even though they looked weird and smelt of cheese. But what tonight proves is that by replacing the mathy puzzlers of their 2010 debut with bubblegum crowdpleasers on their second album 'Arc', Everything Everything have taken their pop formula from cult curiosity to the stuff of broad appeal.

It takes a certain kind of genius to make Prince-like funk that also sounds like an operetta – as they do on 'Armourland' – and *still* get the front rows going. But this is what you get when musicians versed in Tchaikovsky go full Timbaland and write hook-candy pop songs.

The hyperactive dynamics do become exhausting, and the sound is further cluttered when Higgs gets polyrhythmic with an extra snare drum. But when they're at their most pop, on the NERD-meets-Friendly Fires 'Cough Cough', the hyperactive structure and dynamite hooks make for an impossibly eventful form of super-indie.

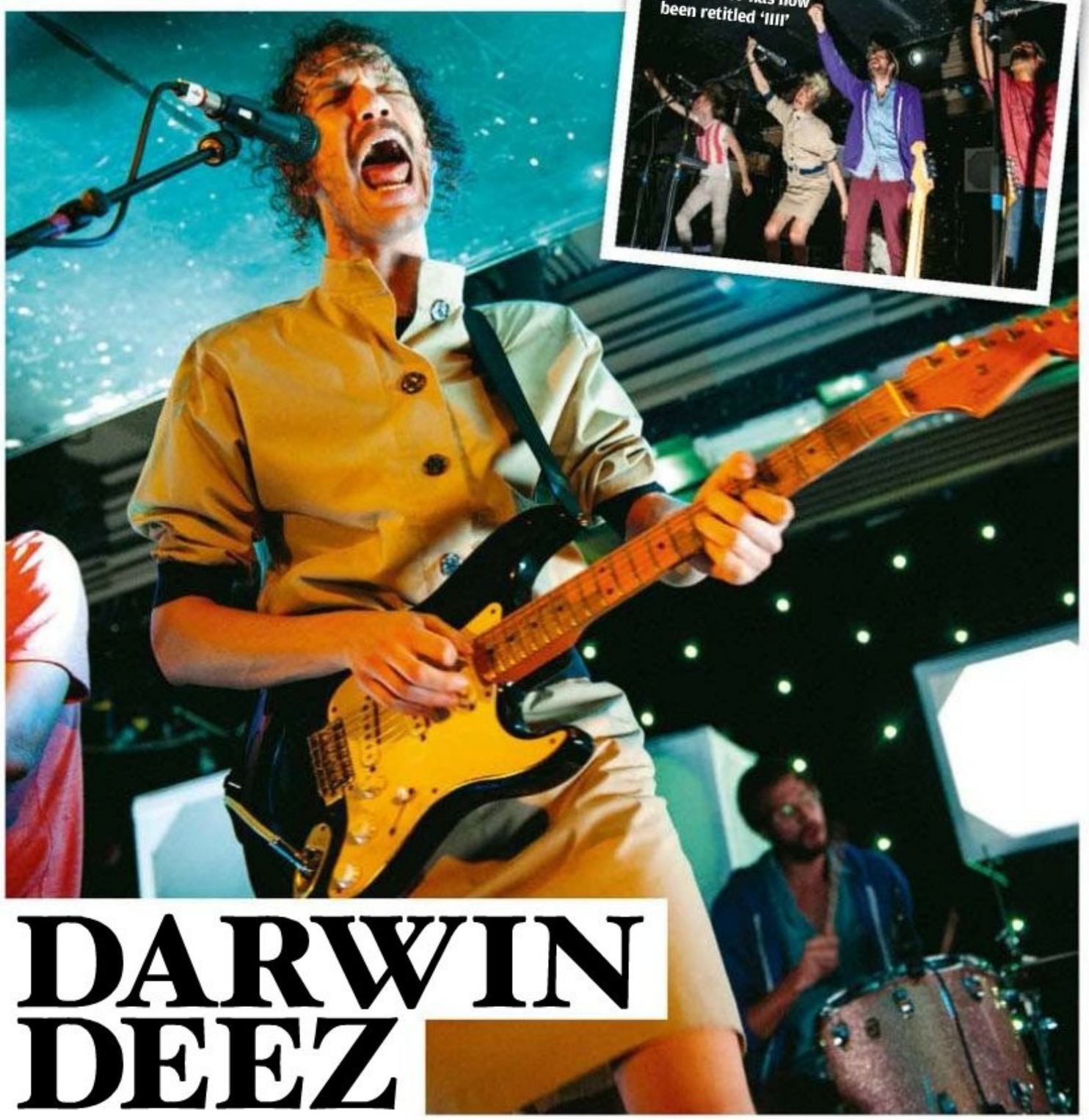
They play with other pieces of classic pop, too. 'Duet' is EE's first concession to love. And what do you need to write a love song? Sincerity. Which is a tricky one for a band who deal primarily in theatrics. On record, the upcoming single is unintentionally arch, a precious nod to the original highbrow cheese-monkey, Kate Bush. Tonight it might as well be a blue-collar Springsteen anthem about working a double-shift for your lady. Just like that, Britain's poppiest smart band become Britain's smartest pop band. ***John Calvert***

What Twitter Thought

@wakeuptom
"Astonishing Everything Everything gig at Heaven. Pretty sure they played Kurt Rosenwinkel as the pre-gig warm-up music too. Hip"

@roisinjh
"Best gig I've been to in a very long time. Wonderful, wonderful @E_E_!"

@morvenphilip
"Everything Everything gig was mindblowing. First gig since we moved back to the UK = epic"



DARWIN DEEZ

ORAN MOR, GLASGOW SATURDAY, FEBRUARY 16

Check out Deez moves! The Brooklyn pop oddball brings his unique style, and his new album, to Scotland

Darwin Deez, in his khaki dress and headband, looks like a dancing llama. But boy can this strange-haired creature work it, interspersing his band's jaunty jams with some well-crafted breakdancing. The 25-year-old Brooklyn oddball's new (second) album, 'Songs For Imaginative People', suggests he's trying to become more serious, but tonight he's in joyous mood, and has everyone grinning. Skipping onstage with a gleeful hop, he opens with glam-sounding new song 'You Can't Be My Girl'. "*Saturday night! Saturday night! Who's in the mood? Who's in the mood?*" he shouts afterwards, before bursting into 'DNA'. The smooth, suave and sophisticated guitar shimmer of 'Up In The Clouds' is three minutes of upbeat joy too, while during 'Constellations' he body-pops his way through the song's riff. If the crowd wasn't in the mood already, they certainly are now.

It's just as well because Darwin needs their help to get through 'Bed Space', after he suffers a brain-freeze and screws up the lyrics. Nobody minds too much, it's all a bit of a giggle. Not-so-recent single 'Free (The Editorial Me)' and new song 'No Love' – the latter described wrongly by Deez as "the best song you'll hear tonight" – don't get the same reaction. While it's unfair to dismiss his new stuff, especially as it hasn't been out long enough to sink in, they come across a bit flat. The only exception is the incredible wail-out of 'Redshift'.

In the main, it's songs from 2010's self-titled debut that garner the most ecstatic reception. It's understandable, what with 'Radar Detector' being an utterly massive party-starter. The same could be said for 'Bad Day', a song that sounds best when hundreds of voices sing along to it. It makes way for '(800) Human', which closes the set on a punk riff. A few more of those, and he won't need to fill out the weaker parts of his show with dance skits any more. *Jamie Crossan*

View From The Crowd
Digging Darwin's dance moves?

Barbara Schlicht, 24, Brazil
"He was wearing a dress! His moves were awkward but cool."

Cameron Hawkins, 25, Glasgow
"He has a very engaging onstage presence. I wanted to join him dancing."

Lauren Newbigging, 18, Glasgow
"He's sweet. I've seen him before so knew he liked to dance, but it's funny to watch."

VILLAGERS
WARDROBE, LEEDS
TUESDAY, FEBRUARY 12

Conor O'Brien doesn't offer much between-song chat to his adoring sell-out crowd, but with chest out and jaw skywards it's obvious the velvet-vocalled Irishman is feeling confident. There's a unique vigour at shows like this, when a band plays in the wake of an LP that's a gear-shift in their career. 2010's 'Becoming A Jackal' was Mercury-nominated, but it's '{Awayland}' that has moved Villagers' sound on. The five-piece know it, gleefully throwing themselves into the new tracks with abandon. The dense textures of songs such as 'The Waves' and 'Judgment Call' are delivered with a crackling edge that leaves any lingering comparisons to that other Conor's work, Bright Eyes, redundant. And there's a transfixing conflict between O'Brien's rugged vocal and his band's increased sonic clout. As early as fourth track 'The Bell', the frontman gets totally lost in their noise. His eyes tight shut, he howls away, his mic on the other side of the stage. The others continue, whipping up scaling riffs like Radiohead at their rockiest. Only O'Brien's decision to call an encore with half an hour to play, then return with a hammy solo version of 'That Day', is an act of self-importance that reasserts Villagers as *his* band. Yet the previous hour shows (and a final blast of 'Ship Of Promises' reinforces) they're at their strongest when toiling as one. ***Simon Jay Catling***

KATE NASH
SEBRIGHT ARMS, LONDON
WEDNESDAY, FEBRUARY 13

"How's my glitter holding up?" asks Kate Nash to smiles from the audience. The 25-year-old's reinvention as a riot grrrl was always going to raise chuckles – earnest things always do. But launching her third record 'Girl Talk', she marks herself out as more than a Harrow version of Bikini Kill's Kathleen Hanna. Certainly, her direction has been backed up with an admirable series of songwriting workshops for schoolgirls. There's also an unapologetic undercurrent of humour to this message of empowerment. Her glitter is holding up fine, and the message tonight is that taking *things* seriously does not mean you have to take *yourself* seriously. But none of it would have any impact if it didn't hold together with such gusto; singles 'Fri-End?' and '3am' lose none of the pop perk she charmed the charts with during her days skipping about with a piano, but the fuzz of these neo-grunge tunes is properly authentic and the band deliver it with teeth. Reinventing Fidlar's 'Cocaine' as 'Grrrl Gang' is a stretch too far, but the second cover, of Meredith Brooks' anthem 'Bitch', proves again that she's not afraid to stick her tongue in her cheek while getting her message across. Her rant, that there's still a paucity of women forming bands in 2013, is genuinely inspiring. The more so because there's barely anyone saying it with any wit or charm. Good old Gnasher, underestimate her at your peril. ***Dan Martin***

I AM KLOOT
HMV RITZ, MANCHESTER
THURSDAY, FEBRUARY 14

John Bramwell is half frontman, half stand-up. "We've been together for 13 years now and I can't decide if that's a failure or an achievement," he jokes early on before playing 'Morning Rain' from debut album 'Natural History'. It's been a long career in the shadows, but with Guy Garvey's production they're ticking along nicely. 'Let It All In' peaked in the Top 10 and tonight feels like a mutual celebration with the fans. There's no time for hecklers: "Who pays £18.50 a ticket and then chats over songs? Must be the guestlist," he jibes midway through. It might be Valentine's Day but he makes clear any sweet nothings will have to wait so their tales of heartbreak and world-weariness can be heard properly. Bramwell could be mistaken for a mouthy busker as he stands atop a lager crate, hugging an acoustic guitar. These down-and-out folky blues songs are soporific when too many are played together, hence a *little* chatter, but on the whole they're gripping. 'Hold Back The Night' moves from a sinister Portishead-esque bassline to a string attack with rasping vocals, and 'Let Them All In' is an exceptional bittersweet folk song leaning into King Creosote territory. Aside from the favourites – 'Northern Skies', 'To The Brink' and 'Proof' – an optimistic track, 'These Days Are Mine', proves the most impressive, making for a swing-meets-psychedelic finish. Tonight at least, that 13 years is an achievement. ***Simon Butcher***

ROSS GILMORE

Find more issues at magazinesdownload.com

LOCAL NATIVES

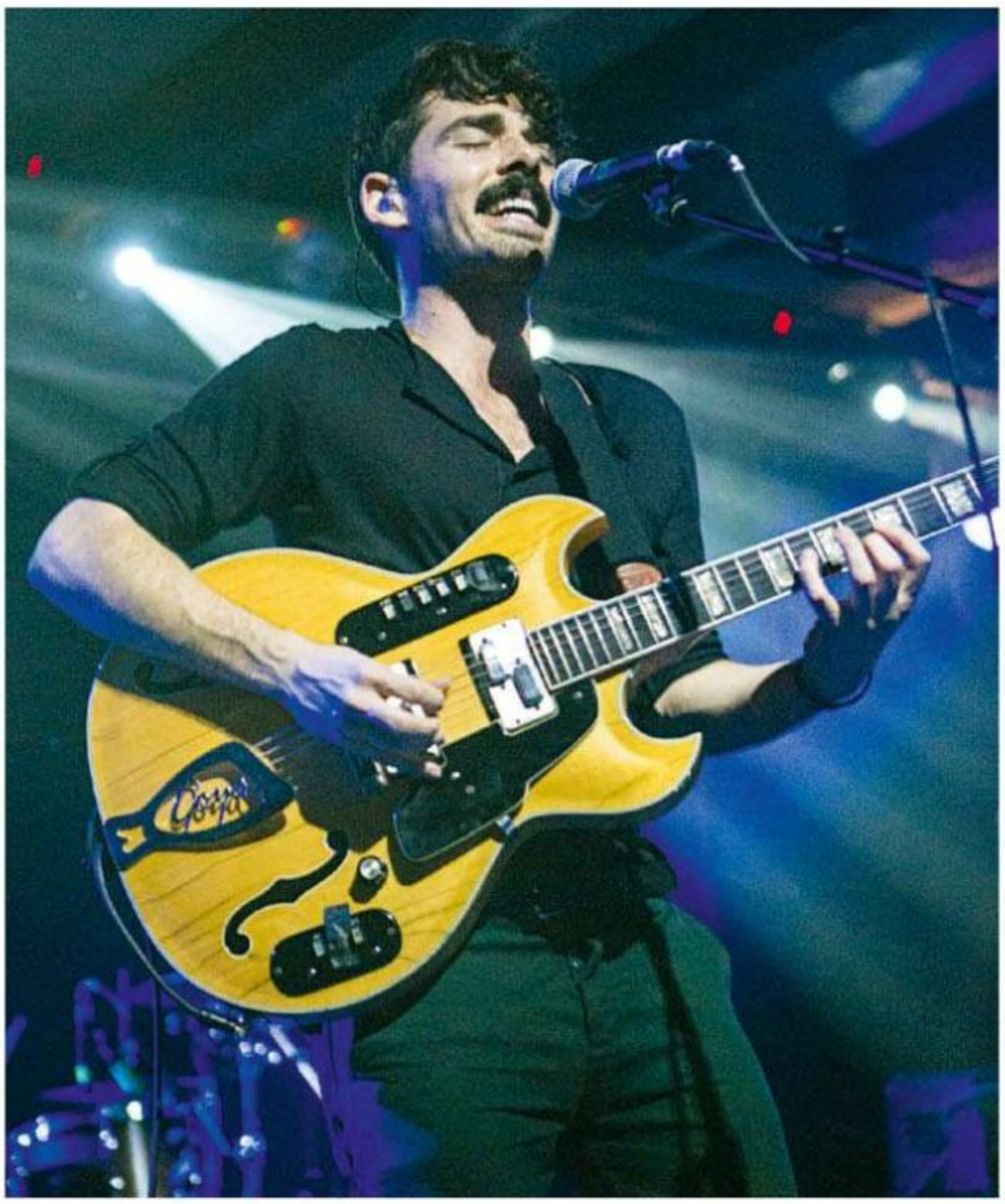
LONDON, SCALA THURSDAY, FEBRUARY 14

The LA band inject Valentine's Day with a little bit of loved-up but not cheesy dignity

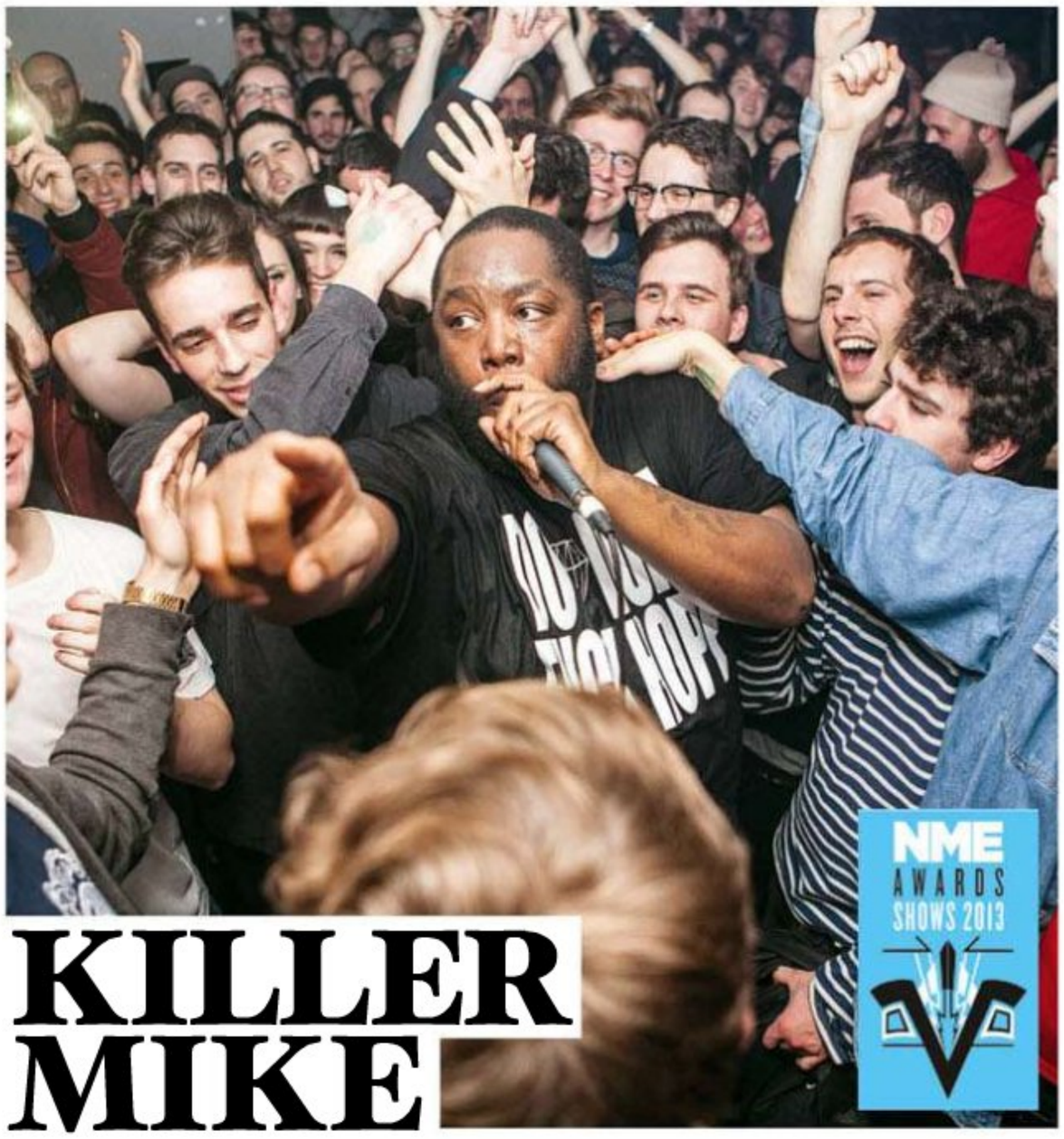
It's the evening of Valentine's Day and love is in the air. Let's choose to ignore the annual greetings-card-sales-led 'occasion', and assume the sense of romance has more to do with Los Angeles' Local Natives walking onstage. They've just released their second album 'Hummingbird', a record that does exactly what a second album should – moving their sound and songwriting along, rounding off the edges while keeping the elements that won so many fans first time around.

It might take a few more shows before those attributes – namely the harmonies and complex arrangements – come across live though. Opener 'You & I' is a lesson in belting it out and hoping for the best, whereas on record it shimmies and soars. Similarly, 'Breakers' holds on for dear life, the muddy sound in the venue stifling the song's intricate rhythms. Three songs in, however, and Local Natives start flying. 'Wide Eyes', along with the other five songs played from debut 'Gorilla Manor', act as a kind of comfort blanket between new material. From here on the playing takes on a previously unseen swagger. "Did anyone fall in love today? Did anyone get engaged?" asks singer Kelcey Ayer to manic screams from the crowd. It seems like an offer rather than an enquiry when he adds: "Does anyone want to?" There's not much other chat, save for the odd "thank you" from Taylor Rice, but then it might only seem like a distraction from the swoony harmonies. And when a trio of 'Mt Washington', 'Warning Sign' and 'Camera Talk' gallops along as it does, additional words seem even more unnecessary.

The mood only comes down for 'Colombia'. A song about Ayer watching his mother take her final breaths and promising to live his life in her honour might be beautiful and tender, but it's perhaps not what people want to hear when they're out on a date. An encore of 'Wooly Mammoth' and 'Who Knows Who Cares' helps restore the balance, leaving closer 'Sun Hands' to add an emphatic, boisterous, vital, final flourish. ***Andy Welch***



JENN FIVE, STUART LEECH



KILLER MIKE

BIRTHDAYS, LONDON WEDNESDAY, FEBRUARY 13

Atlantan rap hero defies doctors' orders to kill the mic with politically conscious rhymes

For one of rap's angriest statesmen, Atlanta heavyweight Killer Mike – real name Michael Render – is wearing one hell of a grin as he jumps onstage at Dalston's Birthdays. His last album, 2012's 'RAP Music,' was about as furious as they come – a seething account of police corruption, crackdowns and life in the underbelly of the American dream. The 37-year-old's booming baritone flow was wreathed in window-shattering bass and abrasive scratch production. But tonight not even technical failures can etch the mischievous smile from his face. "Has Killer Mike killed the mic?" jokes one audience member as a faulty microphone skews the rapper's entrance. No, but he's about to.

Appearing firmly against doctors' orders ("They told me not to do it, that my throat can't handle it. I politely informed them to fuck that!" he bellows), Render detonates his politically conscious rhymes with the force of a neutron bomb, and no one is safe – not even Barack Obama, who is "*just another talking head telling lies on teleprompters*" on the DJ Shadow-sampling 'Reagan'. "We don't have a great track record of providing you the best leaders of the free world. Shit, Bill Clinton spent most of his time in office chasing ugly girls," he laughs. "But then you had Margaret Thatcher. It's kinda good to know we're not the only ones who spent the '80s being fucked by a government."

Powering through 'Go!' and Bomb Squad-like morality tale 'Don't Die', Render navigates New York collaborator El-P's beats every bit as effortlessly as on record, enlisting the crowd on lines in a floor-shaking rendition of 'Big Beast' ("*I don't make dance music, this is RAP/Opposite of that sucker shit they play on TV*!"). The thunderous applause that goes up as he leaves the stage, and the masses crowding round to meet him after the show, suggest that after an amazing 19 years in the game, Render is still recognised as one of the most compelling, passionate and moving forces in hip-hop. No wonder he's smiling. ***Al Horner***

WHAT TWITTER THOUGHT

@mcandidate
"The @KillerMikeGTO show last night was so mind-blowing that I think I'm going to wear a 'Do Dope, Fuck Hope' shirt to work"

@conorkennedy92
"The @KillerMikeGTO gig last night at Birthdays was unbelievable. One of the best I've been to. #fuckronaldreagan"

@AlexJThomas
"'How y'all feel 'bout Maggie Thatcher?' If only all acts loved performing as much as @KillerMikeGTO last nite at @_Birthdays"

SJM CONCERTS PRESENT

CHVRCHES

WEDNESDAY 24 APRIL
Aberdeen Garage

TUESDAY 30 APRIL
Nottingham Rescue Rooms

MONDAY 29 APRIL
London Village Underground

WEDNESDAY 01 MAY
Manchester Sound Control

gigsandtours.com • gigsinscotland.com • alt-tickets.co.uk • 0844 811 0051

TICKETS ON SALE 9am FRIDAY 1st MARCH

An SJM Concerts & EYOE presentation
by arrangement with The Agency Group

Recover EP
DOWNLOAD 25th MARCH
LTD EDITION VINYL 20th APRIL

PALMA VIOLETS

+ GUESTS

MARCH

19	EXETER LEMON GROVE	01392 263 518
20	CAMBRIDGE JUNCTION	01223 511 511
21	SHEFFIELD QUEENS SOCIAL CLUB	0114 272 5544
22	EDINBURGH CABARET VOLTAIRE	08444 999 990
24	MIDDLESBROUGH EMPIRE	01642 253 553
26	OXFORD O_2 ACADEMY2	0844 477 2000

APRIL

09	LONDON BRIXTON ELECTRIC	0207 403 3331

GIGSANDTOURS.COM / 0844 811 0051
PALMAVIOLETS.CO.UK

A METROPOLIS MUSIC, SJM CONCERTS DHP AND DF CONCERTS PRESENTATION BY ARRANGEMENT WITH CODA

SJM CONCERTS BY ARRANGEMENT WITH WME PRESENT

DIE ANTWOORD

FRIDAY 21 JUNE
MANCHESTER RITZ

SATURDAY 22 JUNE
LONDON O2 ACADEMY BRIXTON

GIGSANDTOURS.COM • 0844 811 0051
DIEANTWOORD.COM

METROPOLIS MUSIC, SJM CONCERTS AND DF PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT PRESENT

SWIM DEEP

MONDAY 27 MAY
EDINBURGH CABARET VOLTAIRE
08444 999 990

TUESDAY 28 MAY
MANCHESTER DEAF INSTITUTE
0161 832 1111

WEDNESDAY 29 MAY
LONDON VILLAGE UNDERGROUND
0844 811 0051

FRIDAY 31 MAY
BIRMINGHAM INSTITUTE
0844 248 5037

TICKETS ON SALE FRIDAY 1ST MARCH AT 9AM
ARTISTTICKET.COM GIGSANDTOURS.COM FACEBOOK.COM/SWIMDEEPUK

SJM CONCERTS AND PCL BY ARRANGEMENT WITH ONE INCH BADGE PRESENT

THE COMPUTERS

MAY

TUE	07	HIGH WYCOMBE BUCKS UNI
WED	08	LONDON THE 100 CLUB
THU	09	SHEFFIELD THE HARLEY
FRI	10	CARLISLE THE BRICKYARD
SAT	11	MANCHESTER THE DEAF INSTITUTE
TUE	14	TRURO B-SIDE @ BUNTERS
WED	15	WEYMOUTH FINNS
THU	16	SOUTHAMPTON THE SOUL CELLAR
TUE	21	NORWICH WATERFRONT STUDIO
WED	22	LEICESTER SOUNDHOUSE
THU	23	BIRMINGHAM THE RAINBOW
FRI	24	CHESTER THE COMPASS
MON	27	CAMBRIDGE THE PORTLAND ARMS
TUE	28	BRISTOL THE CROFT
WED	29	NOTTINGHAM RED ROOMS
THU	30	GLASGOW BROADCAST
FRI	31	LIVERPOOL MELLO MELLO

JUNE

SAT	01	HANTS WEST END CENTRE

GIGSANDTOURS.COM • 0844 811 0051
NEW ALBUM LOVE TRIANGLES HATE SQUARES OUT 29TH APRIL ON ONE LITTLE INDIAN
WWW.THISISTHECOMPUTERS.COM /THECOMPUTERS @THECOMPUTERS

EVERY FRIDAY **KOKO** EVERY FRIDAY
CLUB NME

01 MAR
CONCRETE KNIVES
KID CHAMPION
DJ THE AMAZONICA (DIRTY HARRY)
DJ ALANA B DEVOTION

08 MAR
CHINA RATS
DUMB

15 MAR
THUMPERS

22 MAR
WOLF ALICE

9.30PM – 4AM
FIRST 100 FREE ENTRY
£5 BEFORE 11PM £7 AFTER

TICKETS — 0844 847 2258
WWW.KOKO.UK.COM

DRINKS OFFERS
FOSTERS CANS— £2.80
SOURZ SHOTS — £1.20
JAGERBOMBS 3 FOR £12

suede

plus special guests
SPECTOR
&
TEMPLES

30.03.13
LONDON ALEXANDRA PALACE
gigsandtours.com / 0844 811 0051 / **suede.co.uk**

New single **IT STARTS AND ENDS WITH YOU** out now. New album **BLOODSPORTS** released 18 March 2013
Presented by SJM Concerts in association with 13 Artists

GIGSANDTICKETS.COM LIVE ANNOUNCEMENTS & PRIORITY BOOKING • REGISTER FREE FOR ADDED BENEFITS • FIND US ON

EGYPTIAN HIP HOP

+GREATWAVES *(except Dublin)*

FEBRUARY
THURSDAY 28TH
DUBLIN - THE GRAND SOCIAL

MARCH
FRIDAY 1ST
GLASGOW - NICE N' SLEAZY'S
SATURDAY 2ND
EDINBURGH - ELECTRIC CIRCUS
MONDAY 4TH
LONDON - XOYO
TUESDAY 5TH
BRISTOL - FLEECE
WEDNESDAY 6TH
LEEDS - BRUDENELL SOCIAL CLUB
FRIDAY 8TH
MANCHESTER - GORILLA

MYSPACE.COM/EGYPTIANHIPHOP ARTISTTICKET.COM

Find more issues at magazinesdownload.com

SUBSCRIBE TO UNCUT

AND SAVE UP TO 36%

- CONVENIENT HOME DELIVERY EVERY MONTH
- GET THE NEW ISSUE BEFORE IT HITS THE SHOPS
- RECEIVE A FREE CD EVERY MONTH*
- PLUS READ UNCUT ON YOUR IPAD AT NO EXTRA COST+

SUBSCRIBE NOW AT
WWW.UNCUTSUBS.CO.UK/NME
OR CALL 0844 848 0848
(FROM THE UK)
+44 (0)330 3330 233
(FROM OUTSIDE THE UK)
AND QUOTE CODE 15T
(Lines are open between 8am and 9pm, 7 days a week – UK time)

*We regret that the free CD is not available to subscribers in the EU due to licensing laws. Offer open to new subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). Offer closes 31.10.2013. +To access your iPad edition go to the App store and search for Uncut magazine app. Please note iPad editions are supplied to subscribers at no extra cost for the initial term of your subscription or for the first 12 months of a Direct Debit subscription.

DHP Concerts & friends by arrangement with CAA presents

DOG IS DEAD

APRIL
18 **NORWICH** ARTS CENTRE
19 **STOKE** SUGARMILL
20 **HULL** FRUIT
21 **MANCHESTER** SOUND CONTROL
22 **GLASGOW** KING TUTS
24 **LONDON** KOKO
VENUE UPGRADED DUE TO DEMAND
25 **OXFORD** O_2 ACADEMY
26 **GLOUCESTER** GUILDHALL
27 **PRESTON** 53 DEGREES
29 **PORTSMOUTH** WEDGEWOOD ROOMS
30 **CARDIFF** THE GLOBE
MAY
01 **COVENTRY** KASBAH
02 **SHEFFIELD** QUEENS SOCIAL
03 **NOTTINGHAM** ROCK CITY

TICKETS FROM DOGISDEAD.CO.UK/TICKETS
'All Our Favourite Stories' Debut album out now

academy events **present**

ACADEMY EVENTS
presents

I am Kloot

Sunday 21st April
O_2 Academy Oxford
Thursday 25th April
O_2 Academy Leicester
Saturday 27th April
O_2 Academy Liverpool

ticketweb.co.uk • 0844 477 2000 • iamkloot.com

New album *Let it all in* out now

ACADEMY EVENTS present

SENSES FAIL

PLUS SPECIAL GUESTS: MARMOZETS HANDGUNS

18/5 KINGSTON @ THE PEEL
19/5 SOUTHAMPTON @ TALKING HEADS
20/5 BRISTOL @ THEKLA
21/5 CARDIFF @ CLWB IFOR BACH
22/5 NOTTINGHAM @ RESCUE ROOMS
23/5 GLASGOW @ KING TUTS
24/5 NEWCASTLE @ O2 ACADEMY 2
25/5 LEEDS @ LEEDS UNI SLAM DUNK FEST
26/5 HATFIELD @ HERTS UNI SLAM DUNK FEST
27/5 WOLVERHAMPTON @ WOLVERHAMPTON CIVIC SLAM DUNK FEST
28/5 MANCHESTER @ MANCHESTER NQ LIVE
29/5 NORWICH @ WATERFRONT STUDIO
30/5 LONDON @ UNDERWORLD
31/5 EXETER @ CAVERN
1/6 OXFORD @ O2 ACADEMY 2

PLEASE NOTE - MARMOZETS WILL NOT BE PLAYING SLAMDUNK

Staple
www.sensesfail.com
www.staplerecords.com

www.facebook.com/academyevents

NEW ALBUM 'PILGRIM FIELDS' RELEASED ON iTUNES 10 MARCH.

PILGRIM FIELDS TOUR 2013

14 March 2013
HARE AND HOUNDS, BIRMINGHAM

15 March 2013
THE BUTTERMARKET, SHREWSBURY

21 March 2013
BRIXTON JAMM, LONDON

28 March 2013
ERIC'S, LIVERPOOL

29 March 2013
THE SNOOTY FOX, WAKEFIELD

30 March 2013
NIGHT & DAY, MANCHESTER

4 April 2013
CAFE DRUMMOND, ABERDEEN

5 April 2013
MAGGIE MAYS, GLASGOW

7 April 2013
EDINBURGH, TBC

MORE TO BE ANNOUNCED...

ALL TICKETS WWW.PROUDMARY.CO.UK

booking enquiries—jamie@themagnificent.co.uk

SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY

SUBSCRIBE TO NME TODAY AND SAVE UP TO 38%!*

iPad EDITION NOW AVAILABLE!**

Subscribe now at

WWW.NMESUBS.CO.UK/IMENJ

Or call now on 0844 848 0848 quoting code 14U

Lines are open between 8am and 9pm, 7 days a week

***When you subscribe by UK Direct Debit.**

** Please note iPad editions are supplied to subscribers at no extra cost for the initial term of your subscription or for the first 12 months of a Direct Debit subscription. To access the iPad edition go to the app store and search for the NME app.

Pay just £19.99 every 3 months and save 38% on the full price when you subscribe by quarterly UK Direct Debit. Overseas subscribers save 30%.

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Subscribe for 1 year and pay only £83.99 saving 35% on the full price of £129.90. Subscribe for 2 years and pay only £160.99 saving 38% off the full price of £259.80. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. Offer closes 31.03.13. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com.

MARKETPLACE

ANNOUNCEMENTS

LYNCHMOB STUDIOS

www.allstudios.co.uk/studios/recording-studio/lynchmob-studio-1

STUDIO TWO FOR RENTAL SCRUBS LANE NW10 LONDON

Studio Two is a recording, mixing, programming and writing room with an excellent vocal booth.

The property spans 170sq ft. It was Joe Strummers old room and benefits from natural light. Please email for long-term rental rates including:

All bills Internet Rest area Air con Parking space etc.

Lynchmob.prod@btinternet.com

Email for pictures & info

TUITION

LEADING VOCAL COACH
TO THE FAMOUS
www.punk2opera.com
Tel: 020 8958 9323

RECORDING STUDIOS

Mill Hill Music Complex
Bunns Lane Works, NW7 2AJ
020 8906 9991

Recording – Great Live Room with MacPro & Logic 9
Rehearsals – 10 fully equipped studios from £3.50 hour inc Backline
Opening April 2012 ……
New studio complex with six fully air conditioned purpose built studios including Dance studio with Harlequin Floor, Private Piano practise room, Composer room, Photo/video room with infinity wall – full details & pics at studio blog on www.millhillmusiccomplex.blogspot.com

5 mins walk from Mill Hill Thameslink, 10 mins drive from M1/M25 J2, many local bus routes and ample parking

For all other studio detail

www.millhillmusiccomplex.co.uk

STORAGE

CLOTHING & ACCESSORIES

HEALTH

Last Longer In Bed

Learn the breakthrough sex techniques that are helping 1000s of men last over 30 minutes in bed. These techniques are proven and 100% natural. Start using them tonight to give women more intense orgasms and leave her begging you for more.

Watch a special video presentation covering these proven sex techniques FREE for a limited time using this link...

www.ejaculationguru.com/nme

TEXT CHAT

CHAT

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944
18+. H/desk 0844 944 0844.
0871 = 10p per min. Network extras apply. Live calls recorded. SP: 4D.

WOMEN CALL FREE*
0800 075 9128
*0800 = Free from BT Landline

Find more issues at magazinesdownload.com

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

FOR TICKETS GO TO **NME.COM/TICKETS** NOW!

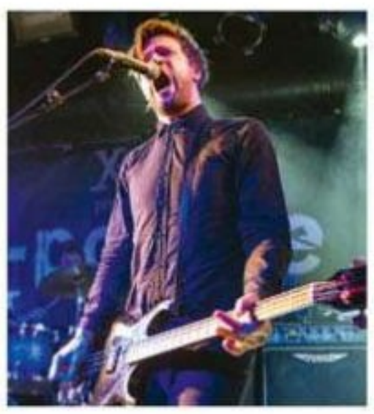
BOOKING NOW

THE GREAT ESCAPE

STARTS: Brighton, various venues, May 16–18

DON'T MISS

Brighton's three-day festival of new music and dicking about on the seafront drinking beer is back for its seventh year. *NME* are hosting some stages and although the full line-up is still tbc, uncompromising Tampa band Merchandise (pictured) will definitely be playing their first ever UK show. If you've yet to hear 2010's '(Strange Songs) In The Dark' or last year's strikingly gloomy 'Children Of Desire', do so immediately. Throughout the festival there will also be sets from Childhood, Chvrches, Drenge, King Krule, Mac DeMarco, Danish pop star MØ, Swim Deep, Wolf Alice, Unknown Mortal Orchestra, How To Dress Well and loads more. Bastille (imagine a male Florence + The Machine) will be headlining one of the festival's special Brighton Dome shows.



LULS

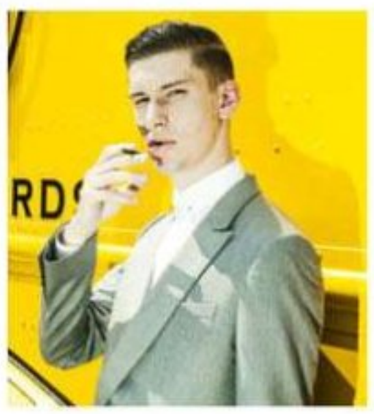
STARTS: Nottingham Spanky Van Dykes, Mar 6

London's LULS play Nottingham, Leeds, Sheffield and Cambridge next week, then support Theme Park for six dates.

KASABIAN

STARTS: Doncaster Dome, Mar 19

Kasabian visit Doncaster and Plymouth (Mar 20) to warm up for their Teenage Cancer Trust gig. They'll also play a Comic Relief show on March 6.



WILLY MOON

STARTS: Birmingham Hare & Hounds, Mar 22

With new single 'My Girl' available now, Mr Moon heads off on a UK tour, taking in Birmingham, Glasgow, Manchester and Brighton (ends Mar 26).

CHAPEL CLUB

STARTS: Birmingham HMV Institute, Mar 23

The London synth-pop band head out for three dates. Join the Club in Birmingham, London (Mar 26) and Brighton (27).

WILD BELLE

STARTS: Manchester Deaf Institute, Mar 31

The duo follow their debut album 'Isles' (out Mar 11) with a four-date tour. They'll play Manchester, Glasgow, Brighton and London.

TRIBES

STARTS: Sheffield Plug, Apr 6

Following on from this month's NME Awards Show, the anthemic Camden band will be heading out on the road in April and May.

JAMES BLAKE

STARTS: London Heaven, Apr 9

Three dates to tie in with the release of his second album 'Overgrown': London, Manchester Academy 2 (Apr 10) and Glasgow The Arches (11).

WALL

STARTS: London Bush Hall, Apr 11

Following a tour with Local Natives, the London-based singer/songwriter plays a hometown show. Her 'Shoestring' EP is out now.

COLD WAR KIDS

STARTS: London HMV Forum, May 9

The band follow their new album 'Dear Miss Lonelyhearts' with two UK dates: London and Manchester HMV Ritz (May 10).

THE POSTAL SERVICE

STARTS: Manchester Academy, May 18

Bleep bleep bloop bloop sadface. The reborn Postal Service play Manchester and London O2 Academy Brixton (May 19, 20).

TORO Y MOI

STARTS: London Koko, Jun 4

Chaz Bundick is coming to the UK. He'll play London, Brighton Concorde 2 (Jun 5), Bristol Thekla (6) and Birmingham O2 Academy (7).

PARKLIFE WEEKENDER

STARTS: Manchester, various venues, Jun 8

A two-day festival with Everything Everything, The Maccabees, Plan B, Hudson Mohawke and lots more.

RICHARD JOHNSON, JENN FIVE, ANDY WILLSHER, TOM OXLEY, JESS BAUMING, ROGER KISBY, BEN ROWLAND

PICK *of the* WEEK

What to see this week? Let us help

FOALS

STARTS: Manchester HMV Ritz, Mar 2

NME PICK

When Foals toured in December, they decided to take their show back to basics. They played venues so small they found it difficult to fit on the stage, the crowds were barely kept back by bouncers and the music sounded... dirty. A fortnight ago, however, they stepped things up. At an NME Awards Show in London they treated the crowd to a warm-up lightshow, created atmosphere with the groaning 'Prelude', and completely hammered tracks from their Number Two album 'Holy Fire'. Yannis crowdsurfed (with his guitar) in a way that smacked of 'I'm your new fucking hero'. Expect there to be a definite sense of occasion as they head out again this week. They'll visit Manchester, Liverpool O2 Academy (March 4), Glasgow O2 ABC (5), Birmingham HMV Institute (6), Norwich UEA (8), Leeds Met (9), Bristol O2 Academy (11), Nottingham Rock City (12) and Portsmouth Pyramids (13).

Everyone's Talking About DISCLOSURE

STARTS: Manchester Academy, Mar 2

If it wasn't for Macklemore chatting about his grandpa on 'Thrift Shop', then 'White Noise', Disclosure's recent collaboration with AlunaGeorge, might have been Number One. Still, expect 'White Noise' and 'Latch' to raise the roof, just as when they owned the Bugged Out Weekender in January.

Don't Miss ICEAGE

STARTS: Sheffield Shakespeares, Feb 27

The Danish punk quartet have released two albums now, but don't expect their sets to stretch for hours. Or even an hour. 'You're Nothing' has the same intensity as their debut 'New Brigade', with tracks like 'Wounded Hearts', 'It Might Hit First' and the title song barely breaking two minutes but hammering harder than ever.

Radar Star LOOM

STARTS: London Old Blue Last, Feb 27

Radar described Loom frontman Tarik Badwan as "the angriest man to stalk a stage in ages" and that's only one reason to catch them at dates in London, Leeds (Mar 1) and Milton Keynes (2). The rest of the band are equally ferocious, as explosive new single 'I Get A Taste', out on Luv Luv Luv imprint Hate Hate Hate, proves.

WEDNESDAY

February 27

ABERDEEN
Frightened Rabbit/Wintersleep Music Hall 01224 641122

BATH
Public Service Broadcasting Moles 01225 404445

BELFAST
Duke Special Empire 028 9024 9276

BIRMINGHAM
Cyril Hahn Bulls Head
Dirty Passion Roadhouse 0121 624 2920
Girls Aloud LG Arena 0121 780 4133
Lindi Ortega Hare & Hounds 0870 264 3333

BOURNEMOUTH
Attention Thieves/Neck Deep The Winchester 01202 552 206

BRIGHTON
Fidlar The Haunt 01273 770 847
Mazes Prince Albert 01273 730 499
Post War Years Komedia 01273 647 100
Swim Deep Green Door Store 07894 267 053
Woodland Blue/The Common Tongues Latest Music Bar 01273 687 171

BRISTOL
Arlissa/Josh Kumra Louisiana 0117 926 5978
Lewis Creaven Band Horseshoe 0117 956 0471
Of Monsters & Men O2 Academy 0870 477 2000
Wilko Johnson Fleece 0117 945 0996

CAMBRIDGE
Kaiser Chiefs Corn Exchange 01223 357851

CARDIFF
Barrule Gwdihw Cafe Bar 029 2039 7933
Jenn Bostic 10 Feet Tall 029 2022 8883

EDINBURGH
Larsa Captain's Bar 01316 682312

GLASGOW
Fenech-Soler Nice'n'Sleazy 0141 333 9637
Lewis Mokler The Attic
Mark Eitzel Oran Mor 0141 552 9224
Mechanical Smile King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD
ACM Live Boileroom 01483 539 539

LEEDS
Cosmo Jarvis Cockpit Room 3 0113 2441573
Crybabycry Oporto 0113 245 4444
Kappa Gamma/Kagoule Nation Of Shopkeepers 0113 203 1831
Portasound/Gallops Brudenell Social Club 0113 243 5866

LEICESTER
Bird O2 Academy 3 0870 477 2000
Ruarri Joseph The Cookie Jar 0116 2531212

LIVERPOOL
Orain Shipping Forecast 0151 709 6901

LONDON
Allman Brown Nambucca 020 7272 7366
Audrey Horne Garage (Upstairs) 0871 230 1094
Battle Of You/Dactyls 229 Club 020 7631 8310
Bleached/Sean Nicholas Savage The Wharves Victoria 020 8399 1447
Bruts/Loop Alley Mother 020 7739 5949
Caitlin Rose Dingwalls 020 7267 1577
Chvrches/Conquering Animal Sound ICA 020 7930 3647
Exit Ten Underworld 020 7482 1932
Geva Alon Monto Water Rats 020 7813 1079
Jade Hopcroft/Scattered Few Strongroom Bar
Jake Bugg O2 Shepherds Bush Empire 0870 771 2000
James Wills New Cross Inn 020 8692 1866
Karen Gwyer The Waiting Room 020 7241 5511
Loom/Boxed In/Totem Old Blue Last 020 7613 2478
Melt Yourself Down Shacklewell Arms 020 7249 0810
MyM/The Wheels Camden Rock 0871 230 1094
Nathan Fake Plan B 08701 165421
Ocean Colour Scene Electric Ballroom 020 7485 9006
Polly Scattergood/Glenn Kerrigan Sebright Arms 020 7729 0937
Psalms/Wild Swim/Le Masque Queen Of Hoxton 020 7422 0958
Sky Ferreira XOYO 020 7729 5959
Tara Minton Bar Solo 020 7482 4611
Theme Park Banquet Records
Walk The Moon Scala 020 7833 2022

MANCHESTER
Baauer Gorilla 0161 832 1111
Dropout Dan Tiger Lounge 0161 236 6007
Little Green Cars Soup Kitchen 0161 236 5100
Post Zero FAC 251 0161 2727251
Reel Big Fish HMV Ritz 0161 236 4355
Swiss Lips Night & Day Cafe 0161 236 1822

MIDDLESBROUGH
Eliza And The Bear Westgarth Social Club 01642 242164

NEWCASTLE
Veronica Falls Cluny 0191 230 4474

NORWICH
Eridium/Fellarocker Brickmakers 01603 441 118
Jim Lockey & The Solemn Sun Waterfront 01603 632 717

NOTTINGHAM
Stu Larsen Rescue Rooms 0115 958 8484
The Virginmarys Rock City 08713 100000

OXFORD
Mama Rosin Jericho Tavern 01865 311 775

PLYMOUTH
Jessie Mullen The B-Bar 01752 242021

SHEFFIELD
Don Broco/Mallory Knox Corporation 0114 276 0262
Iceage Shakespeares 0114 234 9636

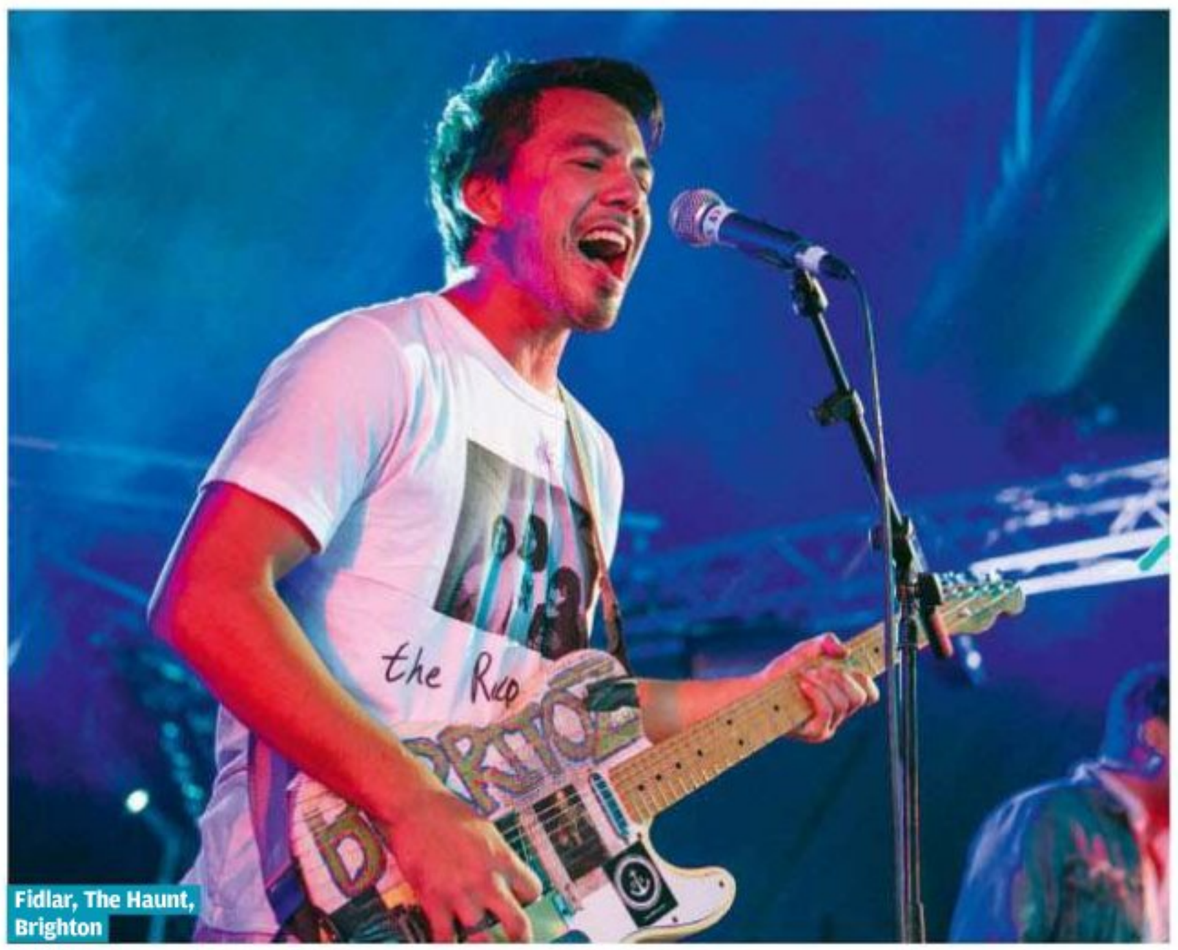
SOUTHAMPTON
Maps & Atlases/Farewell JR Joiners 023 8022 5612
Royal Republic The Cellar 023 8071 0648

STOKE ON TRENT
Sonic Boom Six/Under The Influence Sugarmill 01782 214 991

WAKEFIELD
The Chapman Family The Hop 0871 230 1094

WOLVERHAMPTON
Mr Cat & The Jackal Robin 2 01902 497860

YORK
The Bronx/Axis Of The Duchess 01904 641 413
Jazz Morley Basement 01904 612 940
Purson Fibbers 01904 651 250



Fidlar, The Haunt, Brighton

DAN DENNISON, GUY EPPEL, RICHARD JOHNSON, TOM MARTIN

THURSDAY
February 28

BATH
Tyde Chapel Arts Centre 01225 404445
Wide Eyed Moles 01225 404445

BIRMINGHAM
Cosmo Jarvis Rainbow 0121 772 8174
Example LG Arena 0121 780 4133
Maps & Atlases/Farewell JR Hare & Hounds 0870 264 3333
VeXXen/Post Descartes O2 Academy 3 0870 477 2000

BRIGHTON
Deap Vally/Drenge The Haunt 01273 770 847
John Crampton Mesmerist 01273 328542
Marika Hackman Komedia 01273 647 100

BRISTOL
Christopher Owens Thekla 08713 100000
Little Green Cars Louisiana 0117 926 5978
Mama Rosin St Bonaventure 0117 929 9008
Phantom Limb St George's Hall 0117 923 0359
Riddim Fruit No 51 07786 534666
Tall Ships/Emperor Yes Fleece 0117 945 0996

CAMBRIDGE
Chas & Dave Corn Exchange 01223 357851
Lianne La Havas/Josh Kumra Junction 01223 511511

CARDIFF
Dropout Dan Gwdihw Cafe Bar 029 2039 7933
Exit Ten/My Preserver Clwb Ifor Bach 029 2023 2199
Kahn Buffalo Bar 029 20310312

CARLISLE
Shadow Vision/Chemical Fiction Sands Centre 01228 525222

EDINBURGH
The Jellyman's Daughter Voodoo Rooms 0131 556 7060

EXETER
Access Royale Cavern Club 01392 495 370
Public Service Broadcasting Phoenix 01392 667080

GLASGOW
Dizraeli And The Small Gods/Le Juki O2 ABC2 0141 204 5151
Hidden Orchestra Oran Mor 0141 552 9224
Loch Lomond King Tut's Wah Wah Hut 0141 221 5279
Yellowcard Queen Margaret Union 0141 339 9784

GUILDFORD
Funeral For A Friend/Polar/Trails University Of Surrey 01483 689 223

HOVE
Unsung Lilly Brunswick 01273 735254

LEEDS
Born Of Osiris Mine 0871 230 1094
Caitlin Rose Brudenell Social Club 0113 243 5866
Fidlar Cockpit 0113 244 3446
Netsky Stylus 01132 431751
Providence Royal Park Cellars 0113 274 1758

LEICESTER
Electric River Soundhouse 07830 425555
The Moonlights Donkey 0116 270 5042
Wild Smiles Lock 42

LIVERPOOL
Bastille O2 Academy 0870 477 2000
Lindi Ortega Leaf On Bold St 0151 707 7747
Roller Trio Capstone Theatre 0151 291 3578
Wet Nuns Kazimier 0871 230 1094

Christopher Owens, Thekla, Bristol

LONDON
Airborne Toxic Event KOKO 020 7388 3222
Audiogold Windmill 020 8671 0700
Finley Quaye Scala 020 7833 2022
Four Tet Heaven 020 7930 2020
Francobollo The Finsbury 020 8809 1142
George Ezra/Sam McCarthy Book Club 020 7684 8618
Grandmaster Fish/Sevrin Macbeth 020 7739 5095
Iceage Electrowerkz 020 7837 6419
Jake Bugg O2 Shepherds Bush Empire 0870 771 2000
Jim Lockey & The Solemn Sun Borderline 020 7734 5547
The KVB/Bonfire Nights The Waiting Room 020 7241 5511
Lay Low/Burning Hearts The Lexington 020 7837 5387
Mazes/Royal Limp/Van Stonholdt Birthdays
Mt Wolf XOYO 020 7729 5959
MØ Electrowerkz 020 7837 6419
The Odd Folk Rattlesnake Of Angel 020 7354 0471
Palma Violets McCluskys 020 8541 1515
Pearl TN Half Moon 020 7274 2733
Random Impulse Cargo 020 7749 7840
Robyn Hitchcock Village Underground 020 7422 7505
Roosevelt Shacklewell Arms 020 7249 0810
Rotten Sound Underworld 020 7482 1932
Scanners/Jacques Caramac & The Sweet Generation Bull & Gate 020 7485 5358
Scumface/Footprints In The Custard The Unicorn 020 7485 3073
Subhumans/Broken Bones Boston Arms 020 7272 8153
Swiss Lips/The Good Natured Queen Of Hoxton 020 7422 0958
Troumaca/Superfood Old Blue Last 020 7613 2478

MANCHESTER
The Drills Academy 3 0161 832 1111
Eliza And The Bear The Castle 0161 237 9485
Exit Calm Deaf Institute 0161 330 4019
The Joy Formidable HMV Ritz 0161 236 4355
Kappa Gamma Trof Fallowfield 0161 224 0467
Paper Tigers/Wonderland Trip Retro Bar 0161 274 4892
Photek Sound Control 0161 236 0340

NEWCASTLE
Clinic Cluny 0191 230 4474
Don Broco/Hey Vanity O2 Academy 0870 477 2000
Head Of Light Entertainment Brandling Villa 0191 284 0490
Mark Eitzel Cluny 2 0191 230 4474

NORWICH
Friends Like These Brickmakers 01603 441 118

NOTTINGHAM
English Singles/September Girls Chameleon 0115 9505097
Fenech-Soler Bodega Social Club 08713 100000
Richard Dawson Maze 0115 947 5650
Slash Capital FM Arena 0115 948 4526

SHEFFIELD
Ruarri Joseph Greystones 0114 266 5599

STOCKTON
Uriah Heep Arc 01642 666600

ST ALBANS
Bleech/Dark Stares Horn 01727 853 143

WAKEFIELD
Rachel Sermanni The Hop 0871 230 1094

WOLVERHAMPTON
Grand Magus Slade Room 0870 320 7000

YORK
Ewan McLennan Black Swan Inn 01904 686 911
Siblings The Duchess 01904 641 413

FRIDAY
March 1

ABERDEEN
Cara Mitchell/Charlotte Carpenter Cellar 35 01224 640 483

BATH
Tarras Chapel Arts Centre 0122 5404445

BEDFORD
Cash Corn Exchange 01234 269519

BELFAST
Stray From The Path/Red Enemy Oh Yeah Music Centre 028 90 310 845

BIRMINGHAM
Among The Echoes/Drag Flapper 0121 236 2421
Carrion/Night Mistress O2 Academy 3 0870 477 2000
Stu Larsen Actress & Bishop 0121 236 7426
Tom Odell/Rae Morris HMV Institute (Library) 0844 248 5037
The 3 Amoebas Route 44 0121 708 0108

BOURNEMOUTH
Krafty Kuts V

BRIGHTON
Damo Suzuki/Sons Of Noel And Adrian Green Door Store 07894 267 053
Iceage Prince Albert 01273 730 499

BRISTOL
Dave Gerad & The Watchmen Grain Barge 0117 929 9347
Deap Vally/Drenge/Roosevelt Thekla 08713 100000
Joevirus/Arf Bijou 01179 706589
Marika Hackman Louisiana 0117 926 5978

CARDIFF
Ifan Dafydd Clwb Ifor Bach 029 2023 2199
One Direction Motorpoint Arena 029 2022 4488

CARLISLE
Ritchie Ruftone Brickyard 01228 512 220

DUNDEE
Dirty Harry Beat Generator 01382 229226

EDINBURGH
Bastille/Fake Blood The Liquidroom 0131 225 2564
Godsized Bannermans 0131 556 3254
Hidden Orchestra Queens Hall 0131 668 2019
Lindi Ortega Voodoo Rooms 0131 556 7060
Marcus Bonfanti Third Door 0131 225 6313
The OK Social Club Teviot Row House 0131 650 4673
Penguins Kill Polar Bears Electric Circus 0131 226 4224
Robert Vincent Sneaky Pete's 0131 225 1757

EXETER
The Magic Hatstand Cavern Club 01392 495 370

GLASGOW
Clinic Stereo 0141 576 5018
The Courteeners O2 Academy 0870 477 2000
Don Broco/Hey Vanity Cathouse 0141 248 6606
Egyptian Hip Hop Nice'n'Sleazy 0141 333 9637
Exit Calm King Tut's Wah Wah Hut 0141 221 5279
George Fitzgerald SWG3 0141 357 7246
Oneman/Brenmar Saint Judes 0141 352 8800
Reel Big Fish The Garage 0141 332 1120
UFO O2 ABC 0870 903 3444

LEEDS
Alaska/The See No Evils/The Reacharounds Wharf Chambers
Canaya Packhorse 0113 245 3980
KTL Howard Assembly Room 0113 243 9999
Mechanical Smile/Insatellites Fox & Newt 0113 243612
The Port Brothers New Roscoe 0113 246 0778
That Fucking Tank/Super Luxury/ Mahogany Hand Glider Brudenell Social Club 0113 243 5866
The Virginmarys Cockpit 0113 244 3446

LEICESTER
Cosmo Jarvis Musician 0116 251 0080
My Legacy/Eradikator Shed 0116 262 2255
Rascals O2 Academy 0870 477 2000
Siblings Lock 42
Skam O2 Academy 2 0870 477 2000
Trwbador The Cookie Jar 0116 2531212

LIVERPOOL
Gorp Capstone Theatre 0151 291 3578
Lianne La Havas/Josh Kumra O2 Academy 0870 477 2000
Mama Rosin Kazimier 0871 230 1094
Mic Righteous Zanzibar 0151 707 0633

CLUB NME
LONDON
CONCRETE KNIVES
KOKO
0844 847 2258

LONDON
Andrew Weatherall Plastic People 020 7739 6471
Cold In Berlin Bull & Gate 020 7485 5358
Concrete Knives/Kid Champion Club NME @ KOKO 0870 4325527
Conflict Dome 020 7272 8153
Digital Mystikz/Pinch/Loefah Warehouse 020 7928 9251
Dorje Nambucca 020 7272 7366
Face Down Scala 020 7833 2022
Fact The Pipeline 020 7377 6860
Friendly Fires (DJ set) Nest 020 7354 9993
Frontier Ruckus Windmill 020 8671 0700
Gallon Drunk/Murder Barn The Lexington 020 7837 5387
The Ghosts Bar Solo 020 7482 4611
Girls Aloud O2 0870 701 4444
Heavy Waves/LIFE Sebright Arms 020 7729 0937
Jamie xx/Actress/Benji B XOYO 020 7729 5959
Kaiser Chiefs O2 Academy Brixton 0870 477 2000
Laidback Luke Electric Brixton 020 7274 2290
The Microdance/Flags/Stray Dogs Macbeth 020 7739 5095
Momus Cafe Oto 0871 230 1094
Name Your Heroes Garage 020 7607 1818
Netsky HMV Forum 020 7344 0044
New Ivory/Palace Borderline 020 7734 5547
NZCA/LINES/Glitches Old Queen's Head 020 7354 9993
Rachel Sermanni Purcell Room 020 7960 4242
Rustie/araabMUZIK/Bok Bok Fabric 020 7336 8898
Some Velvet Morning Roundhouse 020 7482 7318
Threshold/Cryptex Underworld 020 7482 1932
Tropics Shacklewell Arms 020 7249 0810
UZ/Rockwell Fire Club 020 3242 0040
Woahnows The Wheelbarrow
Wonk Unit Star Of Kings 020 7278 9708

MANCHESTER
Caitlin Rose Ruby Lounge 0161 834 1392
Disclosure Academy 2 0161 832 1111
Dressed To Kill Longfield Live 0161 253 7227
Example Arena 0844 847 8000
Seize The Chance Dry Bar 0161 236 5920
Steven Wilson Academy 0161 832 1111
The Superphone/Pigeons In Motion Roadhouse 0161 228 1789
Turrentine Jones Kraak 07855 939 129

MIDDLESBROUGH
The Willows Mink Tattoo 01642 241 221

MILTON KEYNES
Bird Xscape 0871 200 3220
Escape December Watershed 07935 641 660

NEWCASTLE
Benny Benassi Digital 01912 619755
Dizraeli And The Small Gods Hoults Yard 0191 265 4282
Mike Watt Cluny 0191 230 4474
Morris Ford/This Little Bird Head Of Steam 0191 232 4379
We Are Knuckle Dragger Cluny 2 0191 230 4474

NORWICH
Cielo/Killamonjambo Epic Studios 01603 727727
The Vibrators Arts Centre 01603 660 352

OXFORD
Brother & Bones/Toliesel Jericho Tavern 01865 311 775
Mighty Leap Cellar 01865 244 761
Of Monsters & Men O2 Academy 0870 477 2000

POOLE
The Correspondents Mr Kyps 01202 748945

PORTSMOUTH
Duologue Registry 023 9288 2981

READING
Skream Sub89 0871 230 1094

SHEFFIELD
The Darkness City Hall 0114 278 9789
The Mask Of Virtue/Fall Of Empires Corporation 0114 276 0262
Roaming Son/Tsar Nicholas Shakespeare 0114 234 9636

SOUTHAMPTON
Addison Groove Roxx
Too Many T's Orange Rooms 023 8023 2333

SOUTHSEA
Aynsley Lister Cellars 02392 826249

STOKE ON TRENT
Our Next Chapter/Obey Underground 01782 219944
Wet Nuns Sugarmill 01782 214 991

WAKEFIELD
Andy Doonan Escobar 01924 332000
Idle Creep Snooty Fox 01924 374455

WATFORD
Lilygun Flag 01923 218413

WOLVERHAMPTON
The Joy Formidable Wulfrun Hall 0870 320 7000

YORK
Space Fibbers 01904 651 250

Find more issues at magazinesdownload.com

Find more issues at magazinesdownload.com

SATURDAY
March 2

ABERDEEN
Jack Beats Forum 01224 633336

BELFAST
Enemies Queens University 028 9097 3106
Mama Rosin Empire 028 9024 9276
MK Stiff Kitten 028 9023 8700
Swim Deep Oh Yeah Music Centre 028 90 310 845

BIRMINGHAM
Black Bombers Flapper 0121 236 2421
Conquest Of Steel Scruffy Murphy's 0121 333 3201
Exit State Asylum 0121 233 1109
One Ton Bullet Actress & Bishop 0121 236 7426
San Cisco HMV Institute (Temple) 0844 248 5037
Tall Ships/Emperor Yes Sunflower Lounge 0121 632 6756

BOURNEMOUTH
Duologue/Post War Years 60 Million Postcards 01202 292 697

BRIGHTON
Frankie Cocozza The Haunt 01273 770 847
Kovak Blind Tiger 01273 681228
Loch Lomond Green Door Store 07894 267 053

BRISTOL
Casimir/Coasts Start The Bus 0117 930 4370
Netsky O2 Academy 0870 477 2000
Seasfire/Neotropics Louisiana 0117 926 5978
Secret Affair Fleece 0117 945 0996
Tjaye Martins Fire Engine 07521 974070

CAMBRIDGE
Shadow Child/Stuart Banks Fountain Inn 01223 366540

CARDIFF
Concrete Knives Dempseys 029 2025 2024
Efterklang 10 Feet Tall 029 20228883
One Direction Motorpoint Arena 029 2022 4488

COVENTRY
Yellowcard Kasbah 024 7655 4473

DERBY
Isolated/Dead Weight Hairy Dog

EDINBURGH
Charlotte Carpenter Sneaky Pete's 0131 225 1757
The Courteeners HMV Picture House 0844 847 1740
Egyptian Hip Hop Electric Circus 0131 226 4224

FALMOUTH
Rachael Dadd Miss Peapod's 0871 230 1094

GLASGOW
Bastille Oran Mor 0141 552 9224
Caitlin Rose CCA 0141 352 4900
The Cut Throat Razors O2 ABC2 0141 204 5151
Chvrches The Arches 0141 565 1000
Disclosure King Tut's Wah Wah Hut 0141 221 5279
Lindi Ortega Nice'n'Sleazy 0141 333 9637
Maps & Atlases/Farewell JR School Of Art 0141 353 4530
Sigur Ròs SECC 0141 248 3000
Stu Larsen Broadcast 0141 332 7304

GUILDFORD
Mr Cat & The Jackal Boileroom 01483 539 539

HOVE
House Of Hats Brunswick 01273 735254

HULL
Dog Is Dead Fruit Hull 01482 221113

LEEDS
Call Atlantis/Leopards Carpe Diem 0113 243 6264
Exit Calm Cockpit Room 3 0113 2441573
Jaguar Skills Stylus 01132 431751
Rotten Sound/Martyrdod The Library 0113 2440794
Shield Your Eyes/Galaxians Brudenell Social Club 0113 243 5866
Tom Odell Cockpit 0113 244 3446
Trumpets Of Death/Way Through Brudenell Social Club 0113 2752411
Yugoslavian Boys/Nitkowski Royal Park Cellars 0113 274 1758

LEICESTER
Charlee Drew The Cookie Jar 0116 2531212

LIVERPOOL
The Alarm O2 Academy 0870 477 2000
Cloud/Anthony Hope Bumper 0151 707 9902
Colorama Leaf On Bold St 0151 707 7747
Kit Downes Capstone Theatre 0151 291 3578
Trails/Midnight Playground Elevator Bar 0151 707 1137
Trwbador Mello Mello 0151 707 0898

LONDON
The Bluebottle Veins/The Lit Fuses Hope & Anchor 020 7354 1312
Born Of Osiris/After The Burial Underworld 020 7482 1932
Corrupt Moral Altar/Cease To Exist The Unicorn 020 7485 3073
Davys Gripp Ace Cafe 020 8961 1000
Enthroned/Ethereal/Vehement Electrowerkz 020 7837 6419
Girls Aloud O2 0870 701 4444
The Hostiles/Electric River Rattlesnake Of Angel 020 7354 0471
James Holden Barbican Centre 020 7638 8891
Killsonik/Roksonix/C-Side Garage 020 7607 1818
Kim Ann Foxman/Urulu Basing House 020 7033 1900
KLOQ/The Black Fields Underbelly 020 7613 3105
Laidback Luke/Congorock Electric Brixton 020 7274 2290
The Mob Boston Arms 020 7272 8153
Mucky Pups/Love Buzzard Barfly 0870 907 0999
Plaid Battersea Barge 020 7498 0004
Poino/Lupins Black Heart 020 7428 9730
Transformers Club Surya 020 7713 6262
West Of The Sun Dublin Castle 020 7485 1773
Will And The People Jamm 020 7274 5537

MANCHESTER
Clinic Deaf Institute 0161 330 4019
The Darkness O2 Apollo 0870 401 8000
Don Broco Academy 2 0161 832 1111
Dragster Star & Garter 0161 273 6726
Foals Academy 0161 832 1111
Jeramiah Ferrari Joshua Brooks 07790 060562
Lazlo Baby Kings Arms 0161 832 3605
LVLS/Francis Lung Ruby Lounge 0161 834 1392
Mamma Freedom Club Academy 0161 832 1111
Marika Hackman The Castle 0161 237 9485
Mark Eitzel Night & Day Cafe 0161 236 1822
Odessa Satan's Hollow 0161 236 0666

MIDDLESBROUGH
Deap Vally Empire 01642 253553

MILTON KEYNES
The Courtesans/Charlie's Uniform Watershed 07935 641 660
Loom Craufurd Arms 01908 313 864

NEWCASTLE
Foy Vance Cluny 2 0191 230 4474
Let's Buy Happiness Cluny 0191 230 4474
The Virginmarys Hoults Yard 0191 265 4282

NORWICH
Rapid Fire Epic Studios 01603 727727
Wet Nuns Arts Centre 01603 660 352

NOTTINGHAM
Cold Flame Chestnut Tree 0115 985 6388
Iceage Chameleon 0115 9505097
Just James/I Am Lono The CQ Hub
Poizon Rock City 08713 100000
Roosevelt Stealth 08713 100000

OXFORD
Deer Chicago O2 Academy 2 0870 477 2000
South London Ordnance Bullingdon Arms 01865 244516

PORTRUSH
Fatboy Slim Lush 028 7082 3539

PORTSMOUTH
Of Monsters & Men Pyramids 023 9235 8608

PRESTON
Binary/Blossomer/The Escobars Mad Ferret 07919 896 636
UFO 53 Degrees 01772 893 000

READING
Incoma/Kataleptic The Facebar 0118 956 8188

SHEFFIELD
Alex Quinn New Barrack Tavern 0114 234 9148
The Joy Formidable Leadmill 0114 221 2828
Screaming Maldini Harley 0114 275 2288
Space O2 Academy 0870 477 2000

SOUTHAMPTON
The Bibelots Lennons 023 8057 0460
Dyed Soundorom Junk Club 023 8033 5445
Grand Magus Talking Heads 023 8055 5899
Hairforce 5 Brook 023 8055 5366

STOCKTON
The Lake Poets Green Room 01642 606525

STOKE ON TRENT
Attention Thieves Underground 01782 219944
Gideon Minsters Bar 01782 416567
Organ Prom Victoria Hall 0870 9080888
Tussk Sugarmill 01782 214 991

ST ALBANS
Shy FX Batchwood Hall 01727 856596

WOLVERHAMPTON
Insomnia Slade Room 0870 320 7000
Obzidian Robin 2 01902 497860

YORK
Amy Macdonald Barbican Centre 01904 656688
The Psychedelic Warlords Fibbers 01904 651 250

SUNDAY
March 3

Melody's Echo Chamber, The Haunt, Brighton

ABERDEEN
Beyond The Barricade Music Hall 01224 641122

BELFAST
Sara Watkins Black Box 00 35391 566511

BIRMINGHAM
Mechanical Smile Roadhouse 0121 624 2920
UFO HMV Institute (Library) 0844 248 5037

BOURNEMOUTH
The August List Centre Stage

BRIGHTON
Concrete Knives The Hope 01273 723 568
Melody's Echo Chamber The Haunt 01273 770 847
Zatokrev/Caravan Of Whores Sticky Mike's Frog Bar 01273 749 465

BRISTOL
Mark Eitzel Fleece 0117 945 0996
Poino/Staer Stag & Hounds 0117 929 7048

DERBY
Twisted Wheel Venue 01332 203545

EDINBURGH
Lianne La Havas Queen's Hall 0131 668 2019
Marika Hackman Electric Circus 0131 226 4224
Stu Larsen The Caves 0131 557 8989

EXETER
Enthroned Cavern Club 01392 495 370

GLASGOW
Beth Hart O2 ABC 0870 903 3444
The Darkness Barrowland 0141 552 4601
Fatboy Slim The Arches 0141 565 1000
The Feather Man Nice'n'Sleazy 0141 333 9637
Foy Vance Oran Mor 0141 552 9224
San Cisco School Of Art 0141 353 4530
Tom Odell King Tut's Wah Wah Hut 0141 221 5279
The Virginmarys Stereo 0141 576 5018

GUILDFORD
Crowns Boileroom 01483 539 539

HATFIELD
Frankie Cocozza The Forum 0844 477 2000

LEAMINGTON SPA
Jabbas Palace/The Swaps LAMP 01926 886699

LEEDS
Tall Ships/Emperor Yes Brudenell Social Club 0113 243 5866

LEICESTER
Attention Thieves The Cookie Jar 0116 2531212
Neck Deep Soundhouse 07830 425555

LONDON
Amy Macdonald Palladium 020 7494 5020
Anti Pasti/Subhumans/Disorder Boston Music Room 020 7272 8153
Caitlin Rose Windmill 020 8671 0700
Catfish And The Bottlemen/Die Mason Die Notting Hill Arts Club 020 7460 4459
The Duel Club Surya 020 7713 6262
Flying Rats/Umez New Cross Inn 020 8692 1866
Girls Aloud O2 0870 701 4444
Grand Magus Underworld 020 7482 1932
Sinkane Hoxton Square Bar & Kitchen 020 7613 0709
Yellowcard/Like Torches Peel 020 8546 3516

MANCHESTER
Kristina Train Deaf Institute 0161 330 4019
Maps & Atlases/Farewell JR Ruby Lounge 0161 834 1392
Sigur Ròs O2 Apollo 0870 401 8000

MIDDLESBROUGH
Serious Sam Barrett The Olde Young Teahouse 07888251420

MILTON KEYNES
Uriah Heep Stables 01908 280800

NORWICH
Of Monsters & Men UEA 01603 505401

NOTTINGHAM
Anais Mitchell Maze 0115 947 5650
Job For A Cowboy Rescue Rooms 0115 958 8484
Jon Boden & The Remnant Kings Glee Club 0871 472 0400
Reel Big Fish Rock City 08713 100000

OTTLEY
Chantel McGregor Korks 01943 462 020

OXFORD
Funeral For A Friend O2 Academy 0870 477 2000

PORTSMOUTH
Willy Mason Wedgewood Rooms 023 9286 3911

READING
Chas & Dave Sub89 0871 230 1094

SOUTHAMPTON
Sam Lee Turner Sims Theatre 023 8059 5151

WAKEFIELD
The Hussars Snooty Fox 01924 374455

WOLVERHAMPTON
Deuxvolt Robin 2 01902 497860

YORK
Dizraeli And The Small Gods Fibbers 01904 651 250
Exit Calm The Duchess 01904 641 413

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
March 4

BIRMINGHAM
Lewis Watson HMV Institute (Temple) 0844 248 5037

BRIGHTON
Bird The Hope 01273 723 568
The Joy Formidable Concorde 2 01273 673 311
Staer/Black Panthers Prince Albert 01273 730 499
Wet Nuns Sticky Mike's Frog Bar 01273 749 465

BRISTOL
Anais Mitchell St Bonaventure 0117 929 9008
Mmoths Start The Bus 0117 930 4370
Vivarium Louisiana 0117 926 5978

CARDIFF
Poino Buffalo Bar 02920 310312

DERBY
Zatokrev/Methysis Venue 01332 203545

EDINBURGH
Will And The People Cabaret Voltaire 0131 220 6176

EXETER
Willy Mason Phoenix 01392 667080

GLASGOW
Bonecrusher Cathouse 0141 248 6606
Deap Vally King Tut's Wah Wah Hut 0141 221 5279
Lianne La Havas/Josh Kumra O2 ABC 0870 903 3444

LEEDS
Daniel Ross Oporto 0113 245 4444
Disclosure Cockpit 0113 244 3446
Maps & Atlases Brudenell Social Club 0113 243 5866

LIVERPOOL
Foals O2 Academy 0870 477 2000

LONDON
Brink Theory Dublin Castle 020 7485 1773
Caitlin Rose Rough Trade East 020 7392 7788
Charlie Boyer & The Voyeurs Hoxton Square Bar & Kitchen 020 7613 0709
Egyptian Hip Hop XOYO 020 7729 5959
Jackals/Cloud Rat New Cross Inn 020 8692 1866
James Yuill Sebright Arms 020 7729 0937
Laura Mvula Tabernacle 020 7243 4343
Steven Wilson Royal Festival Hall 020 7960 4242
Tokoloshi Wilmington Arms 020 7837 1384
Woodpigeon St Pancras Old Church

MANCHESTER
Attention Thieves Sound Control 0161 236 0340
Cyril Hahn NQ Live 0161 834 8180
Joe Banfi The Castle 0161 237 9485
Lindi Ortega Soup Kitchen 0161 236 5100
Melody's Echo Chamber Deaf Institute 0161 330 4019
San Cisco Night & Day Cafe 0161 236 1822
Sigur Ròs O2 Apollo 0870 401 8000

NEWCASTLE
Blank Maps Cluny 2 0191 230 4474
Marika Hackman Hoults Yard 0191 265 4282
Twisted Wheel Cluny 0191 230 4474

NORWICH
Jess Morgan/Lost In The Honeycomb Arts Centre 01603 660 352
Reel Big Fish Waterfront 01603 632 717

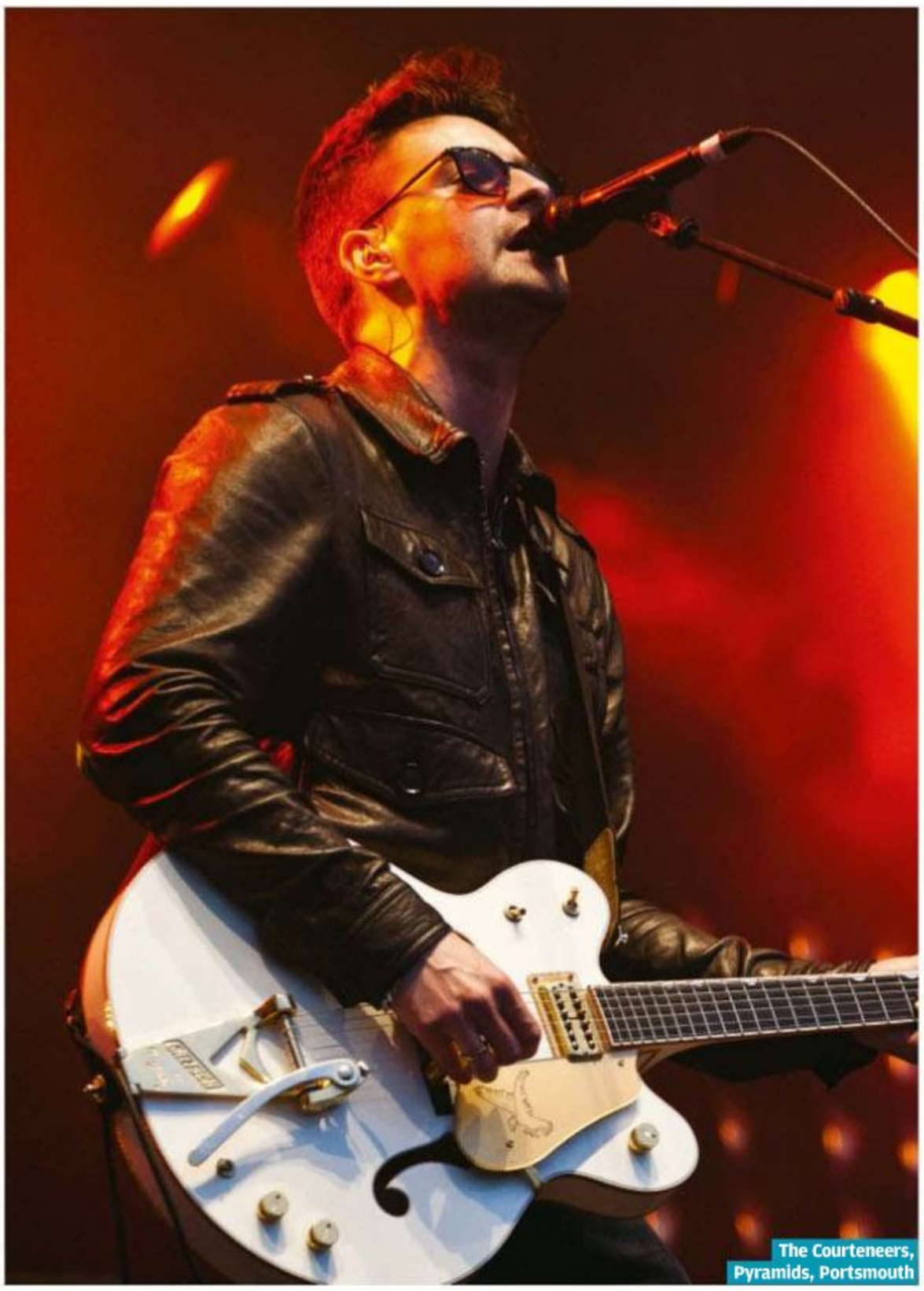
OXFORD
Chantel McGregor Bullingdon Arms 01865 244516

PORTSMOUTH
The Courteeners Pyramids 023 9235 8608

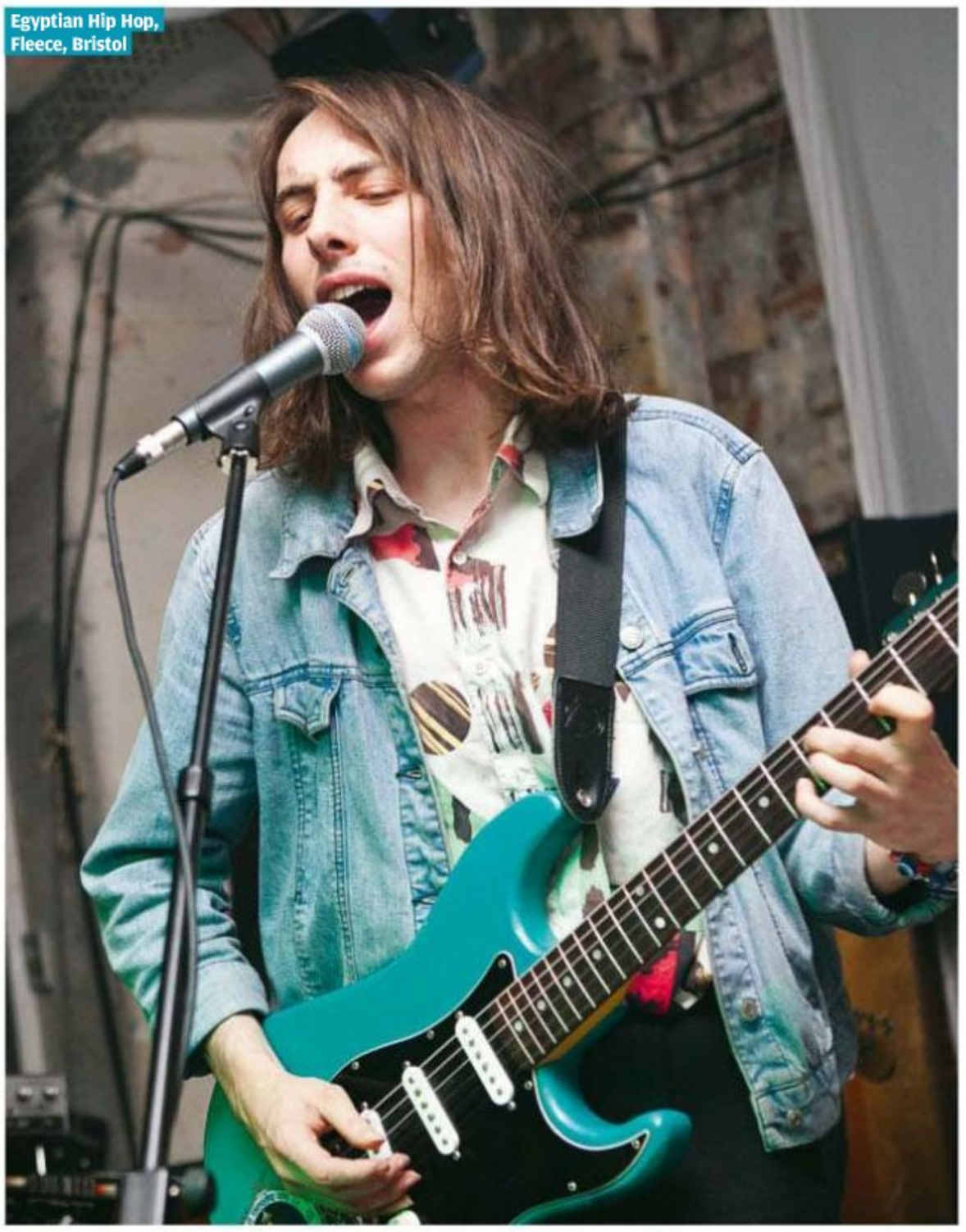
PRESTON
Bastille 53 Degrees 01772 893 000

READING
Eats Everything Sakura 0118 958 6839

SHEFFIELD
Ian McNabb Greystones 0114 266 5599


The Courteeners, Pyramids, Portsmouth

TUESDAY
March 5


Egyptian Hip Hop, Fleece, Bristol

BELFAST
Foy Vance Queens University 028 9097 3106

BIRMINGHAM
Impact Bulls Head
The Virginmarys Hare & Hounds 0870 264 3333

BRIGHTON
Alex Adams The Haunt 01273 770 847
Robyn Hitchcock Komedia 01273 647 100
San Cisco Green Door Store 07894 267 053

BRISTOL
Egyptian Hip Hop/Greatwaves Fleece 0117 945 0996

CAMBRIDGE
The Courteeners Junction 01223 511511

CARDIFF
R Ring 10 Feet Tall 029 20228883
Willy Mason Glee Club 0870 241 5093

DUNDEE
The Stranglers Fat Sam's 01382 228181

EXETER
The Joy Formidable Phoenix 01392 667080

GLASGOW
Bird Winchester Club 0141 552 3586
DJ Premier O2 ABC 0870 903 3444
Foals Barrowland 0141 552 4601
Twisted Wheel King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD
Rachel Sermanni Boileroom 01483 539 539

HULL
Rita Hosking/Sean Feder The Back Room 01482 847 007

LEEDS
Lindi Ortega Brudenell Social Club 0113 243 5866

LEICESTER
Duke Special Musician 0116 251 0080

LIVERPOOL
Maps & Atlases/Tall Ships Kazimier 0871 230 1094

LONDON
Alasdair Roberts The Lexington 020 7837 5387
Bitches Paradise 020 8969 0098
Fionn Regan Assembly Hall 020 8577 6969
The Malpractice Old Blue Last 020 7613 2478
Matinee/IamCharlii Shacklewell Arms 020 7249 0810
Melody's Echo Chamber/Sean Nicholas Savage Scala 020 7833 2022
Of Monsters & Men O2 Shepherds Bush Empire 0870 771 2000
Outfit/The Caulfield Beats Madame Jojo's 020 7734 2473
Rhye St Giles In The Fields 020 7240 2532
Steve Reich Royal Festival Hall 020 7960 4242
UFO HMV Forum 020 7344 0044
Wet Nuns Birthdays
Willy Moon XOYO 020 7729 5959
Woodpigeon Rough Trade West 020 7229 8541
[Me] Barfly 0870 907 0999

MANCHESTER
Girls Aloud Arena 0844 847 8000
Josh Kumra Deaf Institute 0161 330 4019
Tom Odell Night & Day Cafe 0161 236 1822
Will & The People Kraak 07855 939 129

NEWCASTLE
The Darkness City Hall 0191 261 2606
Travelling Band Cluny 0191 230 4474

NORWICH
Mammal Hands Bicycle Shop 01603 625 777
Yellowcard/Set It Off Waterfront 01603 632 717

NOTTINGHAM
Disclosure Rescue Rooms 0115 958 8484
DJ EZ Stealth 08713 100000
Lewis Watson Bodega Social Club 08713 100000

OXFORD
Dan Reed Band O2 Academy 2 0870 477 2000

SHEFFIELD
Attention Thieves Corporation 0114 276 0262
Joe Banfi Harley 0114 275 2288
Lunice Leadmill 0114 221 2828

SOUTHAMPTON
Kvelertak/Truckfighters Talking Heads 023 8055 5899

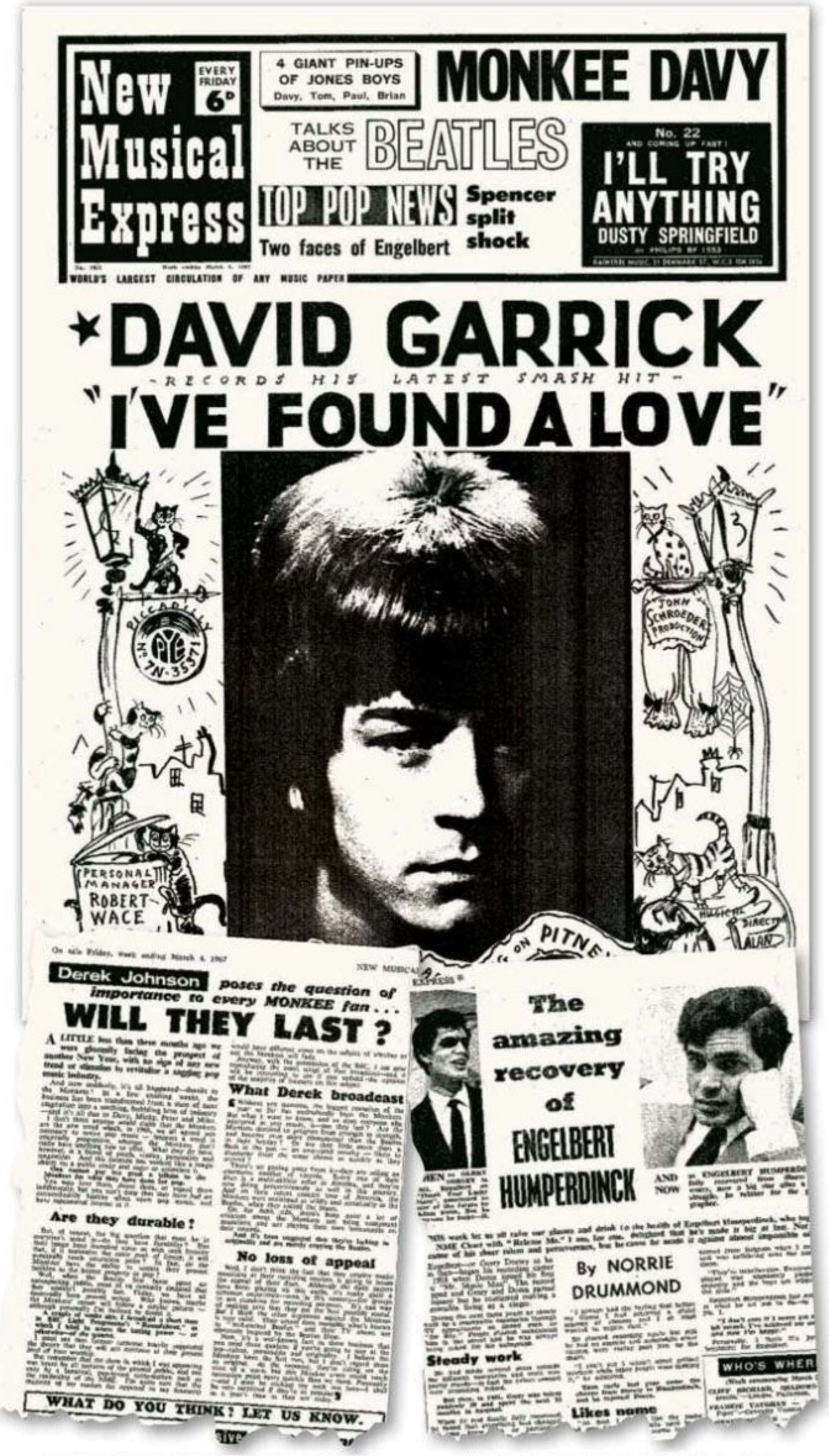
WOLVERHAMPTON
Sigur Ròs Civic Hall 01902 552121

YORK
Deap Vally Fibbers 01904 651 250
Johnny Marr The Duchess 01904 641 413

Find more issues at magazinesdownload.com

THIS WEEK IN 1967

DAVY BACKTRACKS, ENGELBERT ARRIVES, WINWOODS QUIT



ENOUGH MONKEEING AROUND?

NME's Derek Johnson is worried that the new year shows "no sign of any new trend or stimulus to revitalise a sagging pop music industry". He goes on to give a shining tribute to The Monkees, thanking them for what they have done for pop, but then admits that he would be surprised if The Monkees are "as popular in a year's time as they are today". He says they "lack originality" but have "talent and personality", and their sound "resembles that of mid-period Beatles".

HALE AND HEARTY HUMPERDINCK

Norrie Drummond implores *NME* readers to "raise our glasses to the health of Engelbert Humperdinck". Prior to fame, Humperdinck – born Arnold Dorsey – contracted tuberculosis and "spent the next 12 months in hospital". He adopts the Humperdinck name on his return, opening up the European market and prompting a change in fortunes: he soon reaches Number One with 'Release Me', thwarting The Beatles' double A-side 'Strawberry Fields Forever'/'Penny Lane' in the process.

MONKEE BUSINESS

After allegedly saying "The Beatles are finished, tired and on their way out", Davy Jones of The Monkees is keen to sit down with *NME*'s Keith Altham and set things straight. Davy claims he "said nothing of the kind" and admits, "I've only been in the business five minutes but I know how I would feel after five years of it at 26 years of age." Jones also confides that he had purchased all of The Beatles' albums and "hitched from San Francisco to New York just to see them appear".

During the interview, Jones "raises an objection to *NME*'s photographer taking a shot of him smoking a cigarette", going on to explain that "the group has now got such an influence on young people" and that he does not "want fans to start smoking just because Davy Jones does".

Altham goes on to describe Jones as having "swallowed a pill designed to keep him wide awake for a further 24 hours and another dozen interviews". Jones begins "a non-stop conversation, for over an hour" and tells the waiter to call him "Davy" rather than "Sir" when he brings in the coffee.

Towards the end of the encounter, Altham notices that Jones is "wearing a badge labelled 'Jewish Power'," but is sure it "has no significance except to signify his sense of humour". Jones embellishes this by informing Altham that he is "sending away for another badge: one that reads 'Sterilise LBJ – no more ugly children!'"

Also In The Issue That Week

- Steve and Muff Winwood have quit The Spencer Davis Group after the final date on their tour with The Hollies and Paul Jones.
- Elvis has bought a new home: a 160-acre cattle ranch in Mississippi called Circle G Ranch. The property includes two lakes and a large riding stable to help keep the King busy during his occupancy.
- There is a "Pic Extra tribute to The Jones Boys". Each 'Jones' stands for something different: Tom represents the ballad world, Paul represents soul, Brian represents R&B and Davy represents the youthful world of The Monkees.
- Record sales are "booming" again after the release of Tom Jones' 'Green, Green Grass Of Home', Petula Clark's 'This Is My Song' and Engelbert Humperdinck's 'Release Me'.

NME

NME EDITORIAL
(Call 020 3148 + ext)

Editor Mike Williams
Editor's PA Karen Walter (ext 6864)
Deputy Editor Eve Barlow (ext 6854)
Features Editor Jamie Fullerton (ext 6871)
Reviews Editor Tom Howard (ext 6866)
Assistant Reviews Editor Siân Rowe (ext 6860)
News Editor Dan Stubbs (ext 6858)
Deputy News Editor Jenny Stevens (ext 6863)
New Music Editor Matt Wilkinson (ext 6856)

Acting Art Director Tony Ennis
Designer Kat Godlonton
Freelance Designers Tim Lane, Dan Biddulph
Picture Director Marian Paterson (ext 6889)
Acting Picture Director Zoe Capstick (ext 6889)
Acting Deputy Picture Editor Patricia Board (ext 6888)

Production Editor Tom Mugridge
Chief Sub-Editor Sarah Lotherington
Senior Sub-Editors Alan Woodhouse, Kathy Ball
Sub-Editor Nathaniel Cramp

NME.COM
Editor Luke Lewis
Deputy Editor Lucy Jones
Assistant Editor Kevin EG Perry
Producer Jo Weakley
Senior Video Producer Phil Wallis (ext 5374)
News Reporter David Renshaw
Picture Desk Emily Barker (ext 6852)

ADVERTISING
6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Group Trading Director Kate Mackenzie (ext 3670)
Group Trading Director's PA Kate Faulkner (ext 3670)
Group Deputy Trading Director Jon Restall (ext 7626)
Ad Manager Tim Collins (ext 6703)
Senior Sales Executive Josie Westbrook-Caswell (ext 6731)
Display & Online Sales – Record Labels Stephane Folquet (ext 6724)
Live Ads Executive Emma Martin (ext 6705)
Creative Media Director Matt Downs (ext 3681)
Creative Media Director's PA Tribha Shukla (ext 6733)
Head of Creative Media – Men & Music Rob Hunt (ext 6721)
Deputy Head of Creative Media Neil McSteen (ext 6707)
Creative Media Managers Adam Bulleid (ext 6704), Jade Bousfield (ext 6706)
Creative Media Project Manager Elisabeth Hempshall (ext 6726)
Director Of Insight Amanda Wigginton (ext 3636)
Regional Business Development Manager Oliver Scull (0161 872 2152)
Ad Production Alec Short (ext 6736)
Classified Sales Manager Robina Shahid (2540)
Classified Sales Executive Patrick Denison (2533)
Classified Ad Copy Susan Rowell (2626)
Syndication Manager Nicola Beasley-Suffolk (ext 5478)
Senior Subscriptions Marketing Executive Romina Guastella (ext 86298)

INNOVATOR – INSERT SALES
Ad Manager Zoe Freeman (ext 3707)
Account Executive Roxanne Billups (ext 3709)

PUBLISHING
Group Production Manager Tom Jennings
Production Controller Lisa Clay
Senior Marketing & Events Manager Ellie Miles (ext 6775)
Digital Marketing & Events Executive Benedict Ransley (ext 6783)
Marketing Assistant Charlotte Treadaway (ext 6779)
International Editions Bianca Foster-Hamilton (ext 5490)
Publisher Tracy Cheesman
Publishing Director Emily Hutchings
Acting Publishing Director Ed Beale
PA to Publishing Director Hollie Bishop (ext 6848)

© IPC Inspire
Production of any material without permission is strictly forbidden

IPC INSPIRE recycle

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848 Subscription rates: one-year rates (51 weekly issues) UK £129.90; Europe €154.40; United States (direct entry) $233.15; rest of North America $307.15; rest of the world £192.70 (prices include contribution to postage). Payment by credit card or cheque (payable to IPC Media Ltd).
Credit card hotline (UK orders only): **0844 848 0848**. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3FS. All enquiries and overseas orders: **+44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time), fax +44 (0)845 675 9101**, email ipcsubs@quadrantsubs.com. Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170, email backissues@johndentonservices.com or visit mags-uk.com/ipc
LEGAL STUFF NME is published weekly by IPC Inspire, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndeham Peterborough. Origination by Rhapsody. Distributed by IPC Marketforce. © 2013 IPC Media Ltd, England. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

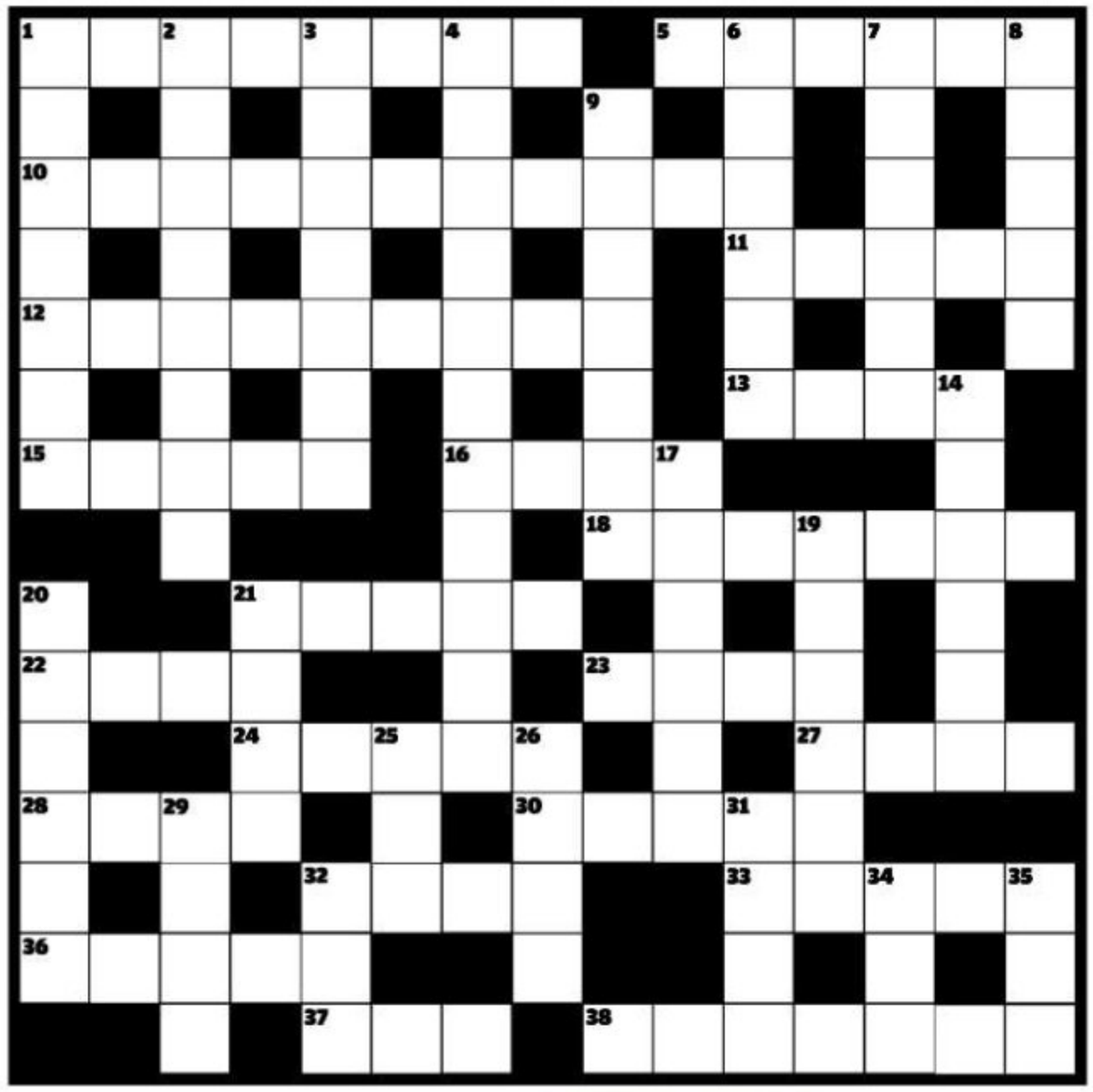
THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1 Suede's comeback album is fully under way, and it's partly in the way (8)
5+20D Band headlining the NME Awards Tour 2013 (6-6)
10 The Courteeners are on but we're unable to change channel due to missing remote (4-7)
11+38A "*She calls my name, pulls my train/No-one else could heal my pain*", 1988 (5-3-4)
12 "*The only thing that helps pass the time away/ Is knowing I'll be back at _____ some day*", 1980 (4-5)
13 Desperate comic character gets the last letter from Swiss Lips (4)
15 (See 26 down)
16+17D Heavy rock band renowned for 'Smoke On The Water' (4-6)
18 US duo of Alan Vega and Martin Rev (7)
21 William _____, musician and producer who's been spaced out around the world (5)
22 (See 6 down)
23 Beck single included in the reproductions (1-3)
24 Prog-rock band who got the hump with playing 'Nude' (5)
27 A short series of notes or one entire album from The Lemonheads (4)
28 (See 7 down)
30 (See 37 across)
32 Jimi Hendrix at the centre of a revolution with album '___: Bold As Love' (4)
33 John _____, partner of Daryl Hall (5)
36 Right mate, that's the M83 (2-3)
37+30A Somehow tell mood is wrong for a singer-songwriter (3-5)
38 (See 11 across)

CLUES DOWN

1 "*You don't need this disease*", 2005 (7)
2 Everyone's on the go at the same time as Jane Wiedlin (4-4)
3 Two years ago they asked 'If Not Now, When?' (7)
4 No leaders, just ordinary members of group who played alternative country in the '80s (4-3-4)
6+22A Graham Fellows aka John Shuttleworth aka a fellow who knew a Julie and a Gordon 'the moron' (6-4)
7+28A A pleasant French location for The Stranglers (4-2-4)
8+34D Gillian Gilbert and Stephen Morris together away from New Order (5-3)
9 I search all over the place for group that had 1969 Number One hit with 'Sugar Sugar' (7)
14 Rock band _____ Mindwarp And The Love Reaction or it could be a sign Electric Six have an album out (6)
17 (See 16 across)
19 Fantastic! Holland includes a Joy Formidable performance (6)
20 (See 5 across)
21 Roy Harper studio album in concert (4)
25 The greatest thing needed by ___ Rafferty, former Kooks bassist (3)
26+15A Those missing people found on a Doves album (4-5)
29 Contend with the problem of being in The Teardrop Explodes (4)
31 Fronted by Arthur Lee, their albums include 'Forever Changes' (4)
32 A little alteration to Van Der Graaf Generator album released last year (3)
34 (See 8 down)
35 "*Where are those happy days, they seem so hard to find*", opening line to 1975 hit (1-1-1)

JANUARY 26 ANSWERS

ACROSS 1+2D This Ladder Is Ours, 8 Money, 9 Went Away, 10+23A Sound Affects, 12 In Private, 13 DB's, 14 Nutter, 16+27A I Got Gold, 17 Yeah, 20 El Camino, 25 Utah, 28 Everman, 31 Onyx, 33 Apache, 34 Twang

DOWN 1+30A These Days Are Mine, 3 Lowdown, 4 Dentists, 5 Example, 6 Toy, 7 My Sweet Lord, 8+35A Magic Hour, 11 Bang, 15 ROC, 18 Alfie, 19 Scumbag, 21 Liam, 22 McGeoch, 24 Sunday, 26 Hives, 29 View, 32 You

Normal *NME* terms and conditions apply, available at *NME.COM/terms*. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, March 5, 2013, to: Crossword, *NME*, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

COLLECTORS' CORNER

OASIS

Here are the gems that no Gallagher brothers fan should be without

WORDS: ALAN WOODHOUSE PHOTO: PA PHOTO

COLUMBIA (WHITE LABEL DEMO) (1993)

To showcase their new signings, the band's label Creation put out the 'Columbia' demo as a strictly limited-edition 12-inch promo for journalists and DJs. It's still much sought after, regularly fetching three-figure sums. A re-recorded version of the song appears on the group's debut album, 'Definitely Maybe'.

Need To Know: For those desperate to hear the demo version of 'Columbia', it's also the fourth track on the 'Supersonic' CD single.

WIBBLING RIVALRY (1995)

Released under the name Oas*s by the Fierce Panda label, this is a recording of an infamous interview with Noel and Liam by *NME* writer John Harris in Glasgow in 1994, in which they lay into each other in the manner that was to be a hallmark of the band's career. Incredibly, this chat, labelled as "14 minutes of verbal mayhem", reached Number 52 in the UK Singles Chart.

Need To Know: The cover features a picture of East End villains The Krays.

DEFINITELY MAYBE (SINGLES BOX) (1996)

Issued alongside a box featuring all the singles from '(What's The Story) Morning Glory?', this collection rounds up all the singles and B-sides from the group's debut album, as well as interviews from the same period. Both boxes are memorable for their design: they were made to look like a packet of cigarettes.

Need To Know: It charted at Number 23 in the UK singles chart, despite being considerably more expensive than a conventional single.

DON'T GO AWAY (1998)

This much-loved song from the much-maligned third album 'Be Here Now' was only released as a single in Japan. However, on radio play alone, it was also a hit in America, reaching Number Five on the Billboard Hot Modern Rock Tracks Chart in late 1997.

Need To Know: Although it didn't appear on an album until 1997, 'Don't Go Away' was written four years earlier at The Real People's studio in Liverpool, where 'Rock 'N' Roll Star' and 'Columbia' were also composed.

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Jamie Crossan

FACEBOOK.COM/NMEMAGAZINE | TWITTER.COM/NME | LETTERS @NME.COM

Letter of the week

The best of the NME mailbag

WIN!
LETTER OF THE WEEK WINS
SPOTIFY PREMIUM
FREE FOR SIX MONTHS
Spotify
spotify.com

MARRVELLOUS!

From: Amber Pickering
To: *NME*

Johnny Marr, what a legend. The Godlike Genius Award almost feels as though it has had Johnny's name on it forever. Having only just been awarded this, it shows how far he has come and how great he continues to be. When I initially heard that he was making a new album I thought it was too good to be true, but I listened to the first stream of 'The Messenger' today – and what an album it is! From the first listen of his debut solo single a few weeks ago, I knew Johnny was back. People tend to forget that Morrissey and Marr invented indie rock, and being awarded the 2013 Godlike Genius award shows how many people appreciate his contribution to music. Without Marr, bands of today such as Arctic Monkeys would be nothing. There is no man more deserving of this award than Johnny Marr, let's just hope he continues with what he's doing and makes a second solo album.

NME's response...

Yes, Amber! Johnny Marr epitomises everything that's great about British music. His incredible career is testament to that. After writing some of the most celebrated songs in British rock history, Marr has stayed at the top for 30 years by reinventing himself with Electronic and, more recently, Modest Mouse and The Cribs. Take a look at our *Song Stories* video on *NME.COM* with Johnny playing The Smiths' classic 'Heaven Knows I'm Miserable Now' for the first time in 25 years. It's a timely reminder of just how stunning a guitar player he is. But aside from his obvious musical greatness, what makes Marr Godlike is his reaction to Prime Minister David Cameron declaring a "liking" for The Smiths. By "forbidding" the Tory toss-munch from listening to the band's music, Marr spoke up for everyone who's sick of political point-scoring. Well said, Johnny, you legend – JC

ARTHUR 'GODLIKE' LEE

From: Doug Thomas
To: *NME*

I've just read that Johnny Marr has received *NME*'s Godlike Genius Award (love the title), and that previous winners included The Clash, Paul Weller, The Cure, Manic Street Preachers, New Order & Joy Division, Dave Grohl and last year's recipient Noel Gallagher. No disrespect to any of the above but surely if anyone deserves the title it's Love's Arthur Lee? He was a huge inspiration to all of the above winners. Anyway, all the best to Johnny Marr. He fully deserves this award. He's loved and appreciated here in New Zealand, where many want to see him return to these lands at the earliest opportunity.

From: *NME*
To: Doug Thomas

I'll pass on Middle Earth's congratulations to our Godlike Genius, Doug. But to answer your question, whenever the new heir of our Godlike Genius Award is announced we get inundated with emails similar to yours demanding to know why we haven't awarded it to B*witched or Bonehead. In time, they will both be recognised for their greatness but you just need to be patient. 2013 is the year of Our Lord Johnny Marr, and I can't think of anyone more deserving at this time. As for Arthur Lee, *NME* awarded him the title 'Living Legend' back in 2004. Sadly, he died shortly afterwards but his legendary status remains. He truly is an inspiration – JC

HORSE-FREE ZONE

From: Rebecca Woods
To: *NME*

Can somebody please explain to me how on Earth the *Les Misérables* soundtrack beat Foals in the UK album chart (Sunday Feb 17)? Foals deserve the top spot more than the soundtrack of a bloody musical. 'Holy Fire' is a superb album. Who cares about *Les Misérables*? To be honest I think 'Holy Fire' is the true winner as it'll stand the test of time. So, *Les Misérables*, you can have your Number One album but don't expect to have a fruitful career (*Eh? I had high hopes for the follow-up, 'Even More Misérables' – JC*) because Foals have that one in the bag. 'Holy Fire' is the real winner in my eyes.

From: Will Conder
To: *NME*

I think Foals are slowly becoming one of the best bands of our time: they've made two fantastic experimental albums and now they're taking on the mainstream with some good old-fashioned rock! 'Holy Fire' is just phenomenal and the band's charisma and intelligence seeps into every track. Hopefully we'll see them in stadiums soon. I can't think of any band that deserves it more.

From: Lucas Fothergill
To: *NME*

This past week of music has been ruddy brilliant, for one reason: 'Holy Fire'. Foals are back and this latest effort is a bona-fide masterpiece. Every track is fucking fantastic! My personal favourite is 'Milk & Black Spiders'. This album is so strong that it has led to me buying all of Foals' previous albums and a ticket to go see them at the Royal Albert Hall! I AM LOVING IT!

From: *NME*
To: Rebecca Woods; Will Conder; Lucas Fothergill

It's been utterly brilliant to see Foals getting some positive news recently, what with the horsemeat scandal and all (arf!). But seriously, 'Holy Fire' is by far their finest album and without question the best record so far this year. I can't stress enough how vital it is to your health that you catch the band on tour in the UK in

DAVID EDWARDS, RICHARD JOHNSON, XPOSURE

Find more issues at magazinesdownload.com

March. These gigs could very well change your life. DO IT – JC

DIFFERENT STROKES

From: Alastair Shuttleworth
To: *NME*

I've just listened to The Strokes' new song 'All The Time' and, for the first time since I read in a review that 'One Way Trigger' wasn't an accurate indicator for the rest of the songs on the album, I feel genuinely excited. Don't get me wrong, 'One Way Trigger' isn't a bad song; it certainly grows on you, in a way in which a lot of their music (particularly from their last two albums) never did for me. However, 'All The Time' feels a bit more like The Strokes of old. It may not be the stripped-down, snarling 'New York City Cops' sound that made us all fall in love with the band, but it feels a little more coherent. That guitar solo is packed with the sort of Valensi magic that made me go out and buy a guitar myself. I'm ready to hear this album, and I'm ready for a UK tour.

From: Ingrid Allan
To: *NME*

I intend to buy 'Comedown Machine' on the day of its release. In fact, I even learned how to say 'Onko sinulla uusi albumi The Strokes' because I'll be on holiday in Finland when it comes out. But the self-righteous 'real' Strokes fans claiming we will never

STALKERS

From: Alex Cabre
To: *NME*

I met Miles Kane and Peace after the NME Awards Tour gig in Norwich. They were all so nice. Miles signed my ticket! No sign of Palma Violets though...

---

again see the likes of '12:51' and 'Hard to Explain' are starting to irk me. In my view, the words 'brave new direction' are welcome. Maybe the snappy inhabitants of internet indie blogs need to be reminded of that.

From: *NME*
To: Ingrid Allan; Alastair Shuttleworth

Yo Ingrid, so you're going on holiday to Finland, huh? Big deal. I'll likely be in Glasgow the day 'Comedown Machine' is released, so I've learned to say: "Gee us that new Strokes album, ya prick!" Anyway, I was one of the few who genuinely loved the surreal madness of 'One Way Trigger'. I was ostracised by my friends for declaring my love for it, actually. To be honest, I was really bored by 'All The Time', to me it sounded like it was just another phone-in job. Nevertheless, a new album from The Strokes is always exciting and helps reinforce my opinion that 2013 will be one of the finest years for music in recent memory. Speaking of which... – JC

SUBSCRIBE TO NME TODAY AND SAVE UP TO 38%*

Plus! Print subscribers read iPad editions at no extra cost!**

Subscribe now at
WWW.NMESUBS.CO.UK/IMENL

Or call now on 0844 848 0848 quoting code 14W
Lines are open between 8am and 9pm, 7 days a week

*Pay just £19.99 every 3 months and save 38% on the full price when you subscribe by quarterly UK Direct Debit.
**Please note iPad editions are supplied to subscribers at no extra cost for the initial term of your subscription or for the first 12 months of a Direct Debit subscription. To access the iPad edition go to the app store and search for the NME app.

Web Slinging

The highlight of this week's NME.COM action

THE BLACK KEYS VS JUSTIN BIEBER

Rock'n'roll history is littered with great rivalries. The Beatles vs The Rolling Stones. Oasis vs Blur. Pete Doherty vs good health. And, um, The Black Keys vs Justin Bieber? This is what was going on in the US while Europe was wondering if it was possible to get high on ketamine by eating Findus lasagne. When asked by a reporter at the Grammy Awards why Bieber wasn't nominated for a single award, BK drummer Dan Carney joked: "He's rich, right?" Before adding: "I mean, I don't know. Grammys are, like, for music, not for money, and he's making a lot of money. I don't know – he should be happy, I guess." This comment unleashed the wrath of Bieber who said Carney needed "slapping". It was then on like the proverbial *Donkey Kong*, as Carney reacted by changing his Twitter name to Justin Bieber and upsetting millions of the pop brat's fans. One such fan even tweeted him: "Someone needs to take a pencil and shove it so far up your ass that you can't walk for months." Of course it didn't go unnoticed with *NME.COM* readers, who had plenty to say on 2013's unlikeliest feud...

Best of the responses...

It's all a bit childish. Maybe he'd be better off concentrating on his own band and music. Justin's fan base are mostly under 12.
Jason Harvey

Patrick Carney looks like McLovin.
Boris Woch

I think they should get in the ring and sort it out once and for all. Lol!
Michael Green

Point to Carney! It's really funny to piss off Beliebers!
George P Stremplis

Maybe Dan Carney should start acting his age because he is looking a lot less mature than Justin Bieber, and that's saying something.
Stephen Frank

FREESTYLIN'

From: Jessie Drabble
To: *NME*

I was lucky enough to see Swim Deep for the third time in Southampton on Thursday. They were absolutely incredible, and their support, Jaws, were great as well. The stage invasion during 'King City' was ridiculous, and I found myself dancing behind Zach and falling through their homemade curtain. They are definitely one of my favourite new bands and I can't wait for the album!

From: *NME*
To: Jessie Drabble

It appears that many people like your good self, Jessie, are genuinely losing their shit to Birmingham's awesome Swim Deep. Soon everyone will be as wise as you and these scamps will go on to destroy all competition during this summer's festival season – JC

HARLEM SHAKEDOWN

From: Pawl Murray
To: *NME*

One of the real interesting things going on in the world this week is the feud between Baauer and Azealia Banks (*Azealia released a remix of Baauer's 'Harlem Shake' without his consent – JC*). I personally feel that Baauer is in the right, although I have always been one for music to be used creatively for everyone. I also feel that Azealia's actions have been really immature with all the homophobic slurs being dished out to both Baauer and Perez Hilton. I hope karma smacks her right in the face.

From: *NME*
To: Pawl Murray

For the record, I actually quite like the Azealia Banks remix of 'Harlem Shake' – the video is fucking great too! But her actions on Twitter have been abhorrent and disgraceful. It beggars belief to hear that she genuinely doesn't believe her language towards Perez and Baauer is wrong. Sort it out, Banks, or you'll be finished before that long-awaited debut album of yours is released – JC

VIN DIESEL: UNLIKELY KARAOKE KING

From: Calum McGinn
To: *NME*

Have you seen Vin Diesel's karaoke cover of Rihanna's 'Stay'? It is the creepiest thing I have ever seen! Who told him this was a good idea? He sounds like a right twat.

From: *NME*
To: Calum McGinn

Maybe this is the beginning of a new phenomenon: action-movie stars sing your pop favourites. Let's hope so.

STALKERS

From: Coni Phillips
To: *NME*

I met Sam Fryer from Palma Violets after the Nottingham NME Awards Tour gig. He was so lovely and their set was pure brilliance. Miles Kane was great, too, as were Peace and Django Django. Well done on a fantastic line-up.

I'd love to hear Sylvester Stallone belt out Carly Rae Jepsen's 'Call Me Maybe' or Arnold Schwarzenegger's attempts at The Jackson 5's 'I Want You Back'. If any Hollywood big shots are reading this, can you please commission *The Expendables 3: Hara-Karaoke*? – JC

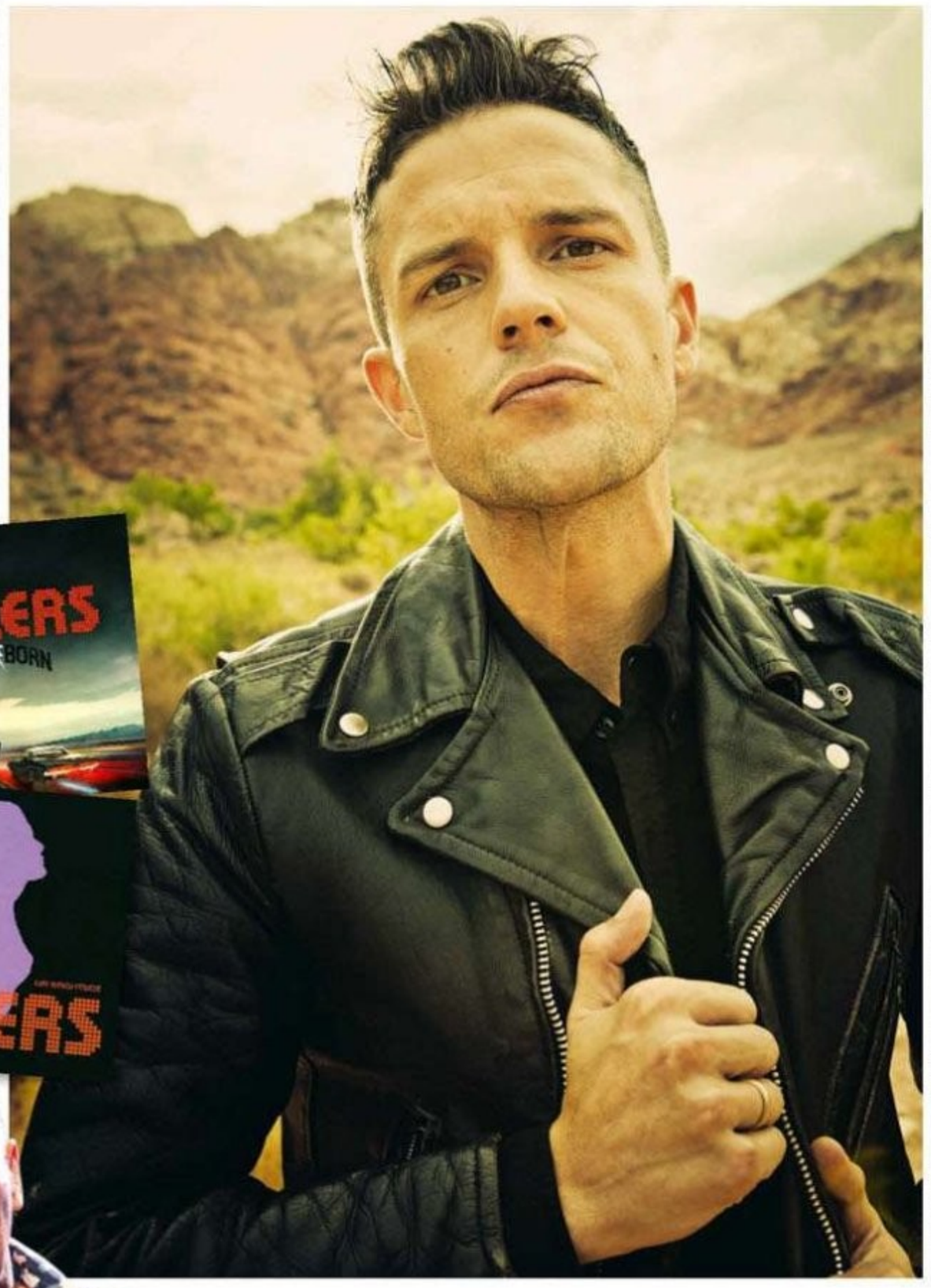
Find more issues at magazinesdownload.com

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

BRANDON FLOWERS
THE KILLERS



QUESTION 1
In the band's early days, Dave Keuning went by the name of Tavian Go. What was that a reference to?
"I thought it was a great name and he never should've changed it. He'll always be Tavian Go to me. But I don't remember why he called himself that."
Wrong. It's a (very obscure) David Bowie reference

Dave (far left): in the early days The Killers went straight from work to gigs

QUESTION 2
'Battle Born' is taken from the Nevada state flag. Can you name the colours of the Nevada state tartan?
"Oh my God! I've actually looked at this. Is it purple, red and yellow? Perhaps a blue?
Half a point. You missed silver and white

QUESTION 3
Why do you owe Morrissey's guitarist an apology?
"You're talking about Boz Boorer. I rummaged through his belongings when I was a bellman, looking for a copy of the new Morrissey album. I found one, but it was all instrumentals!"
Correct

Morrissey: his guitarist is still owed an apology from Brandon

QUESTION 4
You once told The Big Pink that the trick to writing a great pop song was to write a variation on which '80s hit?
"This is some cryptic shit you're dropping on me, man! Was it Wang Chung's 'Everybody Have Fun Tonight' or something like that?"
Wrong. It was T'Pau's 'China In Your Hand'

QUESTION 5
What was the name of the NME journalist who appeared in the video for 'All These Things That I've Done'?
"I don't remember his name. I remember his face, and that he had blonde hair, and that we did our interview with him in a strange little bar, but that's it."
Wrong. It was Tim Jonze

QUESTION 6
And what was the name of the choir who sang on that song?
"Sweet Inspirations Choir. They sang with Elvis, too."
Correct

QUESTION 7
You only played two shows with Blush Response, your first band. One was a private party; what was the other?
"It was on New Year's Eve, at this restaurant which is now Planet Hollywood. It was a disaster."
Correct

QUESTION 8
Name three artists who've covered 'Mr Brightside'.
"Amy MacDonald. Frank Turner... nope, that's all I've got."
Half a point. You could've had Paul Anka, McFly, Fall Out Boy, Boyce Avenue or Tommy Reilly

Frank Turner: did a killer cover

QUESTION 9
When was the first time you wore make-up?
"At a Cure concert, for their 'Wild Mood Swings' tour."
Correct

QUESTION 10
Who designed the feathery tuxedo you wear in the 'Human' video, and which other famous outfit were they responsible for?
"Fee Doran. And she designed Kylie Minogue's outfit in the 'Can't Get You Out Of My Head' video."
Correct

Making feathery epaulettes look good since 2008

Total Score
6/10

"Tell them I got all the colours of the tartan right, OK?"

WORDS: BARRY NICOLSON PHOTOS: PIETER M VAN HATTEM, GETTY, REX

COMING NEXT WEEK

OUT Wednesday March 6

THE·BEST·PARTY ON·EARTH

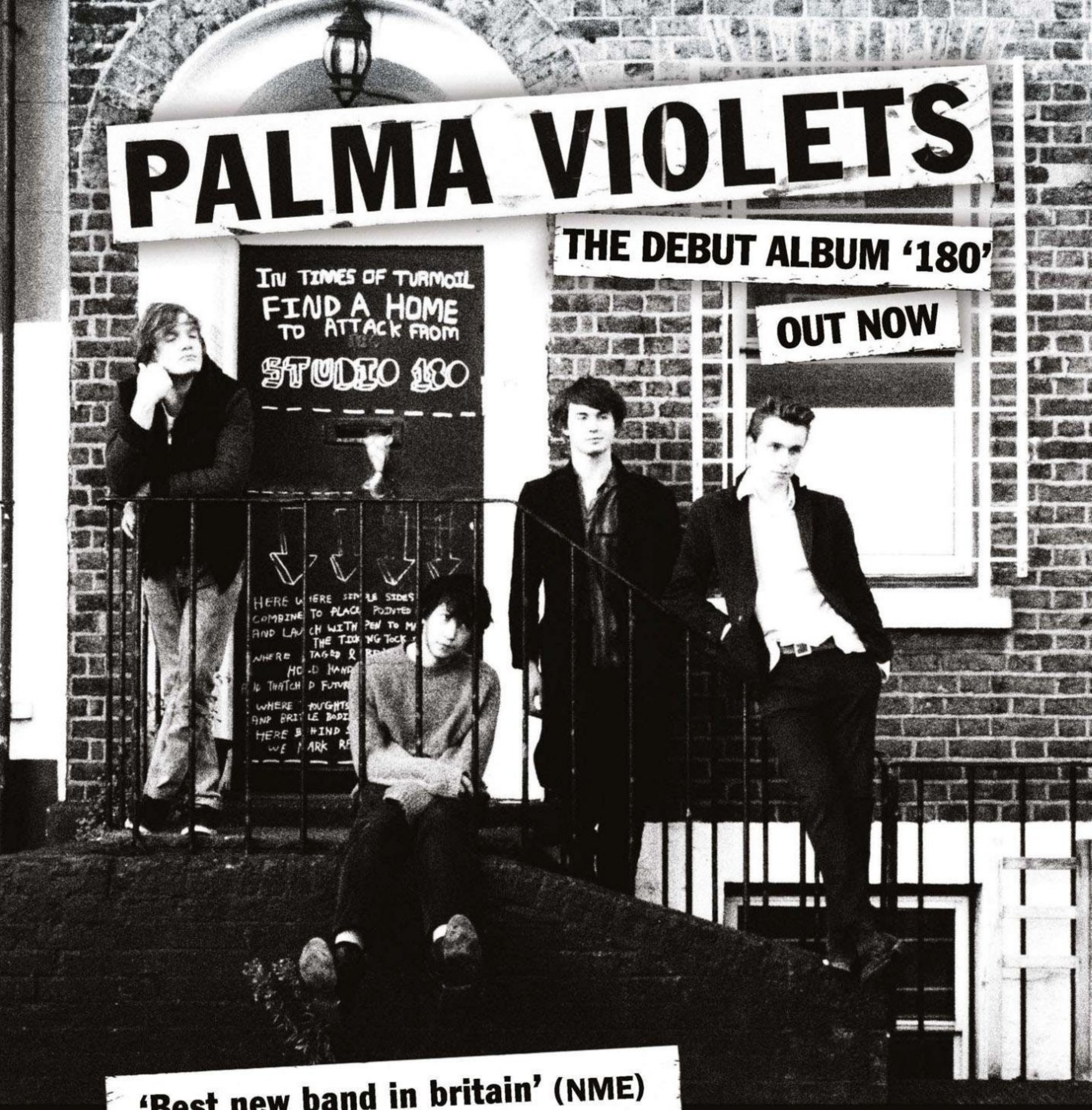
THE ULTIMATE REVIEW

THE WINNERS
THE LOSERS
THE VOMIT

PALMA VIOLETS

THE DEBUT ALBUM '180'

OUT NOW



'Best new band in britain' (NME)

'One of the best debut albums of the decade' (Q)

www.palmaviolets.co.uk www.roughtraderecords.com

ROUGH TRADE

Find more issues at
magazinesdownload.com